

Musical America

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1956



**New Don Pasquale and
Ballet at Metropolitan**

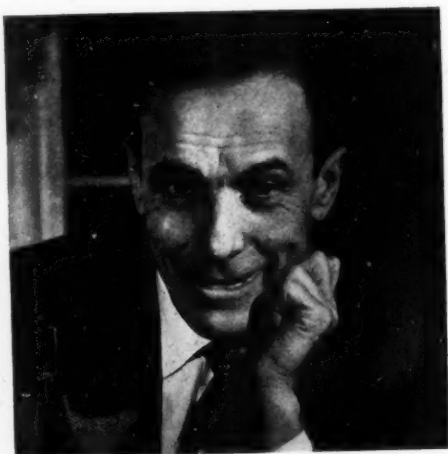
**David Oistrakh—
Virtuoso and Pedagogue**

**Arthur Honegger
In Retrospect**

**Stokowski Sees Danger
Ahead for Musicians**

**National and
International Reports**

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Don Pasquale Revived; Solov Ballet in Premiere

**Metropolitan Offers Donizetti
Work in Sparkling New Staging
—Soiree Pleases**

By ROBERT SABIN

WITH debuts occurring right and left, the Metropolitan Opera gave a brilliantly entertaining evening of dance and opera on Dec. 23, when Zachary Solov's new ballet "Soiree" shared the bill with the new production of Donizetti's "Don Pasquale". To the young American conductor Thomas Schippers, who conducted both the Rossini-Britten score for the ballet and the Donizetti work in his debut at the Metropolitan, should go no small measure of credit for the evening's success. But Mr. Solov also deserves commendation for his ballet, which marks a great advance over last season's "Vittorio", and Mary Ellen Moylan, the Metropolitan's new prima ballerina, danced so serenely and beautifully that one would never have guessed that she was making her debut with the company. Oleg Briansky also made his debut as premier danseur.

Don Pasquale Cast

In the cast of "Don Pasquale", all of the singers took their roles for the first time at the Metropolitan except the veteran Alessio De Paolis, as the Notary. Fernando Corena was admirable in the title role; Cesare Valletti spun out the most delectable pianissimos as Ernesto; Roberta Peters sang more warmly and lyrically than ever before, as Norina; and Frank Guarrera was a mischievous and vocally agile Dr. Malatesta.

Cecil Beaton's handsome décor and costumes for "Soiree" were the first he had designed for the Metropolitan; and Wolfgang Roth's ingenious set and costumes for "Don Pasquale" also introduced a new personality to the company. For the first time in the Metropolitan's history, a revolving stage was used, and with such skill and success that it is bound to become a fixture in other productions. A contribution from the Metropolitan Opera's National Council made possible the scenery and costumes for both the ballet and opera.

Rossini-Britten Ballet Score

"Soiree" takes its name from the orchestral suite, "Soirées musicales", composed in 1936 by Benjamin Britten, after pieces and fragments by Rossini. Mr. Solov's ballet is divided into ten sections, a March, Canzonetta, Tirolese, Bolero, Tarantella, Quadrille, Pas de Deux, two Variations, and finale, Moto Perpetuo. The style of the work is romantic, with humorous undertones, and Mr. Beaton has

given it a Victorian valentine setting, and costumes in the style of the period, flawlessly executed by the indispensable Karinska. There is no story, and the choreography is (or tries to be) self-sustaining.

To Mr. Solov's credit is the fact that the company, both soloists and corps, looks admirable in the work. The dancing is crisp, finished in style, and vigorously executed. It is a far cry from some of the spectacles of the not-too-distant past. Serviceable as it is as a vehicle, the ballet has certain weaknesses. There is almost no real contrast. Never does Mr. Solov achieve a sustained passage of open, rhythmically scintillating, vigorous movement, although he almost does, in the Tarantella and Moto Perpetuo. He tends to clutter up his stage patterns with fussy detail, and to devitalize his movement with decorative touches of pantomime. And he has not yet learned economy of placement and climax. Too many dancers are on the stage too much of the time to no individual purpose. Mr. Solov, with all his clever ideas (of which he has many) has still to master the art of movement counterpoint, of keeping each element of the floor and space pattern distinct and functionally active.

Mary Ellen Moylan's Debut

Most striking was the choreography for Miss Moylan, which exploited her wonderful balance, sustaining power on point, and delicacy in beats and extensions. Although her role may not seem difficult to non-dancers, it will awe or inspire students, who know what it means to perform it as regally as Miss Moylan does. Never has her movement been more ethereal in quality, lovely in line, and musical in phrasing. Mr. Briansky, with less rewarding choreography, was nervous and unsteady, but will doubtless regain his formidable technical brilliance in future performances. Adriano Vitale was superb in the Bolero; and Margaret Black danced capably in the March and elsewhere, although she could make herself look more glamorous and move more gracefully. The corps was spirited throughout, and when Mr. Solov has cleared up and tightened some passages, it will look even better. "Soiree" has the makings of a charming showpiece. It is by far the best thing that Mr. Solov has done.

Thanks to Mr. Schippers' skillful and perceptive conducting, to



The four principals in "Don Pasquale": Fernando Corena, as Pasquale (seated); Frank Guarrera, as Dr. Malatesta (left); Roberta Peters, as Norina; and Cesare Valletti, as Ernesto



Sedge LeBlanc Photos

Leading dancers in "Soiree": Mary Ellen Moylan and Oleg Briansky, both of whom were making their Metropolitan Opera debut

Dino Yannopoulos' expert stage direction, and to the devotion of the singers and orchestra, "Don Pasquale" bubbled from first note to last. Although he is only 25, Mr. Schippers has completely mastered his craft. He leads the orchestra not with his shoulders, his hips, his pelvis, or his head, but with the baton, and with his hands and arms. At times, he may be too physically active or too needlessly insistent, but he is one of the most efficient and explicit young artists on the podium today. He brought out the delicacy of scoring and wit of Britten's epigrams on Rossini; and he showed a profound understanding of the style of Donizetti's masterpiece. His singers followed him scrupulously, and the orchestra, after putting up a little resistance, soon fell completely under the spell of his sincerity and knowledge of what he wanted. Who said that America cannot produce first-rate conductors? Let him hide his head in shame.

The cast worked together in the most harmonious of styles. Mr. Corena was if anything more distinguished dramatically than vocally. He did not fail to make the most of the slap in the face which Don Pasquale receives from Norina, always a convenient test of the dramatic comprehension of the artist in this role. And he had the physical and vocal agility to keep the fun alive throughout. Mr. Valletti sang like an angel (Italian tenor angel), and the audience left no doubt of its ecstatic feeling about his exquisitely suave and luminous phrases.

It was a pleasure to hear Miss Peters' voice without the dryness and edginess that it can have in high altitudes when she is not in best form. On this occasion, she sang with a luster and rich color of tone that greatly enhanced its appeal. Since Miss Peters can sing lyric roles beautifully, she need not worry her head about the agitated

(Continued on page 17)

Musical America

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Ballet Boom Continues

ON those happy occasions when the world of warm artistic ideals and the world of cold, relentless box office work smoothly together, there is occasion for genuine rejoicing. And the astonishing rise in popularity and box-office drawing power of ballet in recent years has shown that an art that was considered exotic only a generation or two ago is fast becoming standard entertainment for the great public.

Nor has this been brought about by a lowering of artistic ideals or a change of esthetic purpose. Ballet companies are both better and more numerous. Standards of technique are rising, not falling. The scope and appeal of contemporary choreography are wider than ever before. And last, but not least, the sense of tradition and refinement of style, the regard for the subtler sides of the art of ballet, are keener. Critics and the public alike are quite as interested in spirit as in virtuosity.

Lest these words should sound like wishful thinking, let us examine some facts and figures. When the Sadler's Wells Ballet of London completed its fourth tour of the United States early in December, 1955, it had taken in \$1,300,000 on its 11-week visit. To this should be added the fee of \$90,000 earned by its appearance on the NBC-TV Producers' Showcase on Dec. 12, in a full-length production of "The Sleeping Beauty". (It should be added that the response to this performance in terms of the estimated TV audience exceeded the wildest hopes of the sponsors.) In New York alone, where the Sadler's Wells Company gave a five-week season, it brought in \$540,000. During the tour, the company did not have to undergo the strain of one-night stands, which are notoriously hard on dancers, but was able to stay at least four days in each of the cities it visited.

THE New York City Ballet returned from a long European tour, for which it was cited by Secretary of State John Foster Dulles as a contributor to American prestige abroad, and launched a successful winter season at the City Center. Once again, George Balanchine's version of the lavish and spectacular "Nutcracker" proved a holiday favorite, filling the house for a long series of performances. In its home city, as elsewhere, this company is constantly enlarging its loyal public, which responds eagerly to its youth-

ful freshness, stylistic verve and unity, and wide range of dramatic expression. The reactivated Ballet Russe de Monte Carlo can plume itself on a 24-week, coast-to-coast tour, which was sold out again this year and which embraced no fewer than 170 dates.

Ballet Theater, which celebrated its gala 15th-anniversary season in New York last spring with a memorable series of performances that reminded the public of its amazing history, has been touring in Central and South America. In September, 1956, it will make a 21-week tour of Mediterranean and Near Eastern countries under the auspices of the International Exchange Program of the American National Theater and Academy. This is the first time that ANTA has sent a major dance company to the Near East. The Central and South American tour was also made in co-operation with ANTA. Other dance companies, including the Canadian National Ballet, have also been able to expand their programs and to tour more widely than ever before.

BALLET, of course, like opera and symphonic music, will always need subsidy in one form or another. It is so enormously expensive to produce that without backing it would be prohibitively expensive for the average theatergoer to attend. But some of the heartbreaking financial problems that ballet companies have had to face could be eliminated if the theaters were always full when ballet is given and if foreign and cross-country tours filled out the year comfortably for them. What is most pressingly needed is a large, faithful, and growing public. And this is precisely what ballet is winning, by leaps and bounds, to put it literally as well as figuratively.

It would be foolishly optimistic to pretend that the future of ballet will be uniformly smooth or that box-office receipts and subsidy will not continue to be two pressing challenges to every company and its directors. But as more people make it a part of their regular theater habits, as it becomes increasingly popular on television and motion pictures, it will be able to tap larger reserves of income. And, curiously enough, the less subsidy it needs, the easier it will become to obtain it, for in ballet as in everything else, nothing succeeds like success, especially in impressing sponsors, patrons, and foundations.

On the front cover

ON Jan. 3 the Metropolitan Opera is honoring Lily Pons on the occasion of the 25th anniversary of her debut there. In this gala event she is performing arias and scenes from operas with which she has been associated during her 25 years with the company.

Born in Cannes, Miss Pons won first prize as a piano student at the Paris Conservatory. It was only later that she discovered her vocal gifts and then studied with Alberti di Gorostiaga in Paris. In addition to her appearances at the Metropolitan, she has appeared with the leading opera companies in Paris, London (Covent Garden), Buenos Aires, and Rio de Janeiro, and with the San Francisco and Chicago Opera Companies.

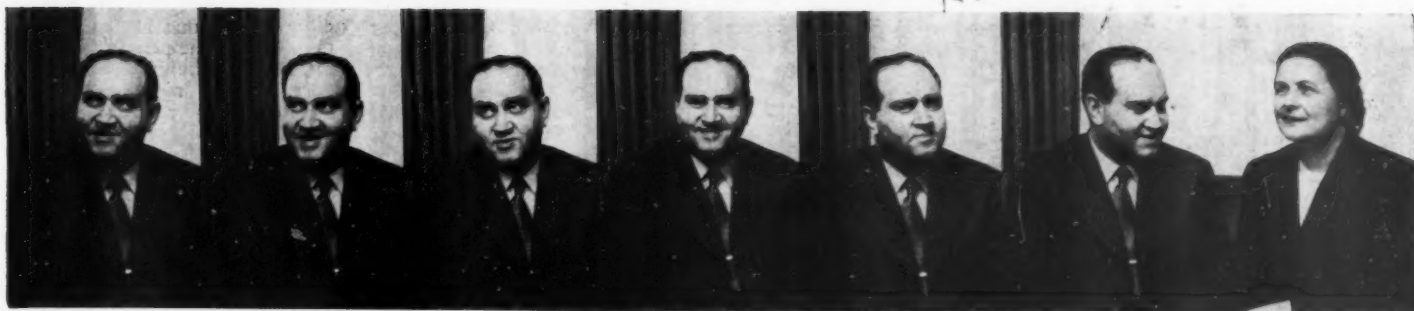
Her many concert tours have taken her throughout North and South America, Mexico, Cuba, and Europe. During the war she and her husband, Andre Kostelanetz, toured overseas with USO Camp Shows, traveling more than 100,000 miles and visiting every theater of war except the islands of the Pacific.

A frequent guest artist on leading radio and television productions, Miss Pons has also appeared in leading roles in motion pictures. Among her numerous decorations are the Officer of the Legion of Honor and the Order of the Cross of Lorraine. She has made many recordings—among them the role of Lucia di Lammermoor in Donizetti's opera and the role of Adele in Johann Strauss's "Fledermaus", which are the official Metropolitan Opera recordings released by Columbia. She also sings with Noel Coward in the disk version of his "Conversation Piece" and on innumerable collections of songs and arias. (Photo credit: Seawell—Paul A. Hesse, Hollywood, Calif.)



LILY
PONS

MUSICAL AMERICA



David Oistrakh's genial personality is reflected in these studies made at his interview. Mrs. Oistrakh is at the right

JM Photo

DAVID OISTRAKH . . . Virtuoso and Pedagogue

By JOHN F. MAJESKI, JR.

"THERE is a Russian proverb that says: 'That student is pretty bad who cannot teach his teacher something.'" David Oistrakh, Soviet violinist who made his American debut in Carnegie Hall on Nov. 20, was discussing the importance in his own career of being a teacher as well as a virtuoso. Plump, benign and exuding relaxed complacency, Mr. Oistrakh's kindly bearing belies his formidable accomplishments and responsibilities. Since 1934 his career has been divided between being a professor at the Moscow Conservatory and being a virtuoso, playing an average of 70 or 80 concerts yearly, half with orchestra and half solo.

Mr. Oistrakh is also a member of a permanent chamber group that presents subscription concerts annually in Moscow and Leningrad. The basic nucleus of the chamber group is a trio, and Mr. Oistrakh frequently plays sonata recitals with the pianist Lev Oborin.

Mr. Oistrakh's formal study of the violin ceased at the age of 17. For that reason, teaching has been especially interesting to him. Pedagogy is a technical laboratory to Mr. Oistrakh, highly stimulating and a constant challenge because of the high caliber of many of his students who have become prize-winning concert artists. "It is really true that if you have a good pupil, you can learn very much," he declared, in his New York hotel suite overlooking Central Park.

Prize-Winning Son

Those of his pupils who have achieved distinguished concert careers include Viktor Pikhaisen, Olga Kaverznova, Olga Parkhomenka, Valerii Klimov, and his own son, Igor Oistrakh. Igor, 24, won first prize in Budapest in 1949 and first prize in the International Wieniawski Contest in Warsaw in 1952, a prize that in 1935 had been bestowed upon his father.

Born in Odessa in 1908, Mr. Oistrakh entered the Odessa Conservatory at the age of five as a pupil of Stoliarsky, who remained his sole formal teacher. Mr. Oistrakh stresses that he was a normal

child violinist and not a prodigy. His father, an enthusiastic amateur musician who played several instruments but principally the violin, never attempted to teach him. Music was an all-pervading influence in the Oistrakh household and the violinist's mother, who is still living, was for 30 years a member of the Odessa Opera chorus.

"It is very difficult to place a time limit between my student recitals and my first appearance in a formal concert", Mr. Oistrakh recalled in discussing his early years. By the age of ten, he had already given many student concerts. "Although these recitals attracted a very large public, they would actually be considered student affairs", he said. In 1923, at the age of 15 he made his first appearance with the Conservatory student orchestra in a jubilee concert for his teacher Stoliarsky, playing a Bach concerto.

Early Engagements

In 1926, he began appearing with professional orchestras in Odessa, Tia and other cities throughout the Ukraine. A year later he played the Glazounoff concerto with the Tia symphony orchestra, the composer conducting. In 1928 he made his debut with the orchestra in Moscow and Leningrad.

Mr. Oistrakh's first appearance outside of the Soviet Union was in 1935 when he won first prize in the Wieniawski Contest in Warsaw. The same year he played in Turkey, and in 1936 he made a tour of Scandinavia and the Baltic countries. In 1937 he won first prize in the Eugene Ysaye Competition in Brussels and also made his debut in Paris. During the war, in 1942, he was awarded a Stalin Prize.

Mr. Oistrakh attributes to Stoliarsky, his only teacher, a magnificent pedagogical gift and talent with very young children. Like his father, Igor Oistrakh owes a large measure of his career to Stoliarsky. At the age of six, Igor began the study of the violin, but after a year and a half he stopped playing and for three years he never touched the violin.

The interruption in his studies



In their Moscow home, Mr. Oistrakh and his son, Igor, also a noted violinist, indulge in their favorite sport

was not due to a loss of interest in music. In Mr. Oistrakh's own words, "Igor was not particularly interested in working". Neither he nor Mrs. Oistrakh, a graduate pianist of the Moscow Conservatory wanted to compel him to practice and chance played a great part in renewing Igor's interest.

Evacuated to Sverdlovsk

During the early years of the war, both Stoliarsky and the Oistrakh family were evacuated to Sverdlovsk. Although Stoliarsky returned to Odessa after only six months, during that brief period he rekindled Igor's interest and desire to work in music. Mr. Oistrakh believes that although there was very little time to work with him, it was nevertheless Stoliarsky's influence that brought Igor back to the violin.

Now a distinguished concert

artist in his own right, Igor Oistrakh began study at the children's musical institute in Moscow under Mirinblum. Only at the age of 18, when he entered the Moscow Conservatory, did he become a student of his renowned father.

Both father and son frequently appear together in recital in Russia. Their duo violin programs include the sonatas of Bach and Handel, the virtuoso duet of Sarasate, the etudes of Wieniawski, and, with orchestra, the concertos of Bach.

When not on tour, David and Igor Oistrakh live in an apartment in Moscow and a country villa nearby. Both father and son are avid chess players; both like to drive their own cars while commuting, and both share an affection for two Siamese cats that round out the Oistrakh household.

Mr. Oistrakh reveres violins as



At the premiere of the Shostakovich Violin Concerto, with the Leningrad Philharmonic: Eugene Mavrinsky (left), conductor; Mr. Oistrakh (center); and the composer (right)



At a Carnegie Hall rehearsal the day before Mr. Oistrakh made his American debut: left to right, Mr. Oistrakh; Frederick Schang, president of Columbia Artists Management; F. C. Schang III, Columbia representative who accompanied the violinist during his tour; and Vladimir Yampolsky, Mr. Oistrakh's pianist

great works of art and never misses an opportunity to see as many as possible. During his current tour, he greatly enjoyed inspecting the Moennig collection in Philadelphia and the Rembert Wurlitzer collection in New York. Both visits led to speculation in the daily press that he contemplated buying a violin, a report he disclaimed. Mr. Oistrakh, who has played the violins of Menuhin, Heifetz and Stern, has always tried to see the world's great instruments.

Since 1930, the violinist has used instruments from the Soviet State Collection and, during the past decade, one Stradivarius in particular. In contrast, Igor Oistrakh owns his own violin, a Guarnerius del Gesù. Mr. Oistrakh also has a large collection of bows. Three of the four that accompanied him on his American tour include a Hill, a Lamy and a Nurnberger that has been his favorite for 29 years.

Helpful Russian Climate

Russia's extremely dry climate despite its arctic temperatures is a boon to violinists. Humidity is never encountered except in Odesa and Leningrad. Mr. Oistrakh's violin strings are made in the workshop of the Bolshoi Theater, although he has on occasion used Tricolore strings.

Mr. Oistrakh believes that violin repair, like surgery, should only be employed in cases of extreme emergency. Russia fortunately has some superb repairmen in both

Leningrad and Moscow to whom he can entrust even the most precious violin and yet feel secure. Very recently, Mr. Oistrakh related, Morozov, the paragon of Soviet violin doctors, miraculously restored a Guarnerius that had been completely smashed when a young violinist slipped on the icy pavement.

Soviet Composers

Contemporary Soviet composers, relatively unknown outside of the USSR, form an important part of Mr. Oistrakh's repertoire. Their names and works include: Karen Khachaturian, a nephew of Aram Khachaturian, whose sonata was recently recorded in England by the violinist; Moisei Weinberg, varied works; Nicolas Rakov, a concerto and a sonata; Dvorionus, a Lithuanian, a concerto; and Machavarian, a Georgian composer, a concerto. Soviet composers better known to the western world who bulk large in Mr. Oistrakh's repertory include Shostakovich, Prokofiev, Miaskovsky; Kabalevsky and Aram Khachaturian.

The Shostakovich violin concerto that Mr. Oistrakh played on Dec. 29 with the New York Philharmonic-Symphony, in its first performance outside of Russia, only recently had its world premiere. On Oct. 29, the violinist performed the work with the Leningrad Philharmonic, Eugene Mavrinsky conducting. New York's good fortune in hearing the work was only made possible by disappointing the Mos-

cow public. Mr. Oistrakh's performance of the Shostakovich concerto in New York was due to the unheralded good offices of the Soviet concert artist bureau. Although Mr. Oistrakh had been scheduled to play with the Moscow Philharmonic on Dec. 25, Russian authorities permitted him to cancel this appearance in order to play in New York.

During his current tour, accompanied by Mrs. Oistrakh, his time, when not devoted to practicing, performing or recording, has been dedicated to listening. The day of his New York debut, at 5:30 p.m., he first heard Mischa Elman with the New York Philharmonic-Symphony at 2:30 and then, in the evening, Nathan Milstein.

Two high-fidelity sets and stacks of records in Mr. Oistrakh's New York hotel suite attest to his interest in the work of contemporary composers and musicians. Mr.

Oistrakh says that he has more interests than time permits. At home in Moscow he frequently falls asleep late at night while listening to his large record collection.

Mr. Oistrakh also heard the Boston Symphony and the Philadelphia Orchestra. The latter he felt to be unique in terms of artistic caliber and virtuosity.

After each concert tour of 70 or 80 dates and thousands of miles of plane travel, Mr. Oistrakh relaxes at the seashore during the summer months of July and August and devotes himself to the study of new works. For the past three years he has spent his vacation at a "wonderful" seaside resort in Estonia, Pyarnu. Apart from resting in one place for two months, his greatest source of pleasure is examining new scores.

For ten years, Mr. Oistrakh has had only one accompanist, Vladimir Yampolsky.

Oistrakh Plays Shostakovich

Another personal triumph was achieved by David Oistrakh, Soviet violinist, in the first performance in America of Dmitri Shostakovich's Violin Concerto, with the New York Philharmonic-Symphony, Dimitri Mitropoulos conducting, on Dec. 29 in Carnegie Hall.

The auditorium was completely filled for the occasion, a rare occurrence these days for orchestral concerts, and tidal waves of applause followed what was undoubtedly Mr. Oistrakh's most spectacular performance in this country to date (he was to depart for Moscow after his third appearance in the Philharmonic series, on Jan. 1). How much of the enthusiasm was for the concerto and how much for the performer is open to debate, but I, for one, will take the side of the performer.

The concerto, which is Shostakovich's first for violin, is in the romantic tradition of the concerto form subsequent to Mozart, particularly in its Russian manifestation. It is different, however, not only because it has four movements instead of the usual three, but because these movements are individual, programmatic pieces that have a life and meaning of their own apart from the purely utilitarian purpose they serve as display music for a virtuoso. The first, frankly dubbed "Nocturne", is picture music, darkly colored and moodily lyrical. Here the composer permitted himself the use of such instruments as the xylophone, celeste and even Chinese gong to ensure that the point would not be missed.

The second, a Scherzo, allegro, is a rustic jest with sharp ejaculations from the slashing bow of the solo violin commented upon with sometimes graphically rude noises from other instruments, notably the contrabassoon. The third movement adopts the unorthodox form of a passacaglia and, taken andante, represents the traditional slow movement. This is a kind of

arioso, or oration, or perhaps harangue for the solo part which I suspect is intended to contain the message to Ivan that will make the work acceptable to the cultural commissars. It ends in one of the most brilliant and tortuous cadenzas in violin literature. Thereafter comes the concluding allegro con brio, entitled "Burlesca", which again is a dance movement full of rhythmic good spirits and fireworks for everybody.

I do not know how many violinists would agree with me, but, without having seen the music itself, I would venture to say that this is one of the most difficult of violin concertos, not only technically but interpretatively. It bristles with fingering and bowing problems, but, more than that, it requires a profound understanding of the quite special style and mode of expression of Shostakovich to execute his melodic ideas and figures in a way that makes them meaningful to the listener. True, his forms and his methods of development are largely conventional, but his turns of phrase, his points of inner emphasis and his artistic conclusions are not easy to divine.

Here Mr. Oistrakh, to whom the concerto is dedicated, was the complete master. Not only were his dizzying feats of technique brought off with complete composure, but his grasp of what the composer was driving at was clearly demonstrated. Either to enshrine or condemn the work on the basis of a single hearing would be the height of folly, but one could not help wondering what it might be like without Mr. Oistrakh's glorifying artistry.

Mr. Mitropoulos and his men gave the soloist impressive support and offered a resounding performance of their own in Vaughan Williams' rugged Fourth Symphony. The opening Overture to Mozart's "Don Giovanni", however, with the orchestra's full complement of strings sawing away, sounded like Berlioz.

—RONALD EYER

MUSICAL AMERICA

Honegger—Death Was Often His Theme

By ALLEN HUGHES

"IT is certain that the highest attribute of a composer is to be dead". Arthur Honegger's bitterness when he wrote this indictment of society five years ago was not feigned; it was all too real. And it reflects the substance of his thinking about the world in which he found himself, a stupid, thoughtless world caring little for humanity and even less for individuality.

Honegger is dead now, and we are the poorer for it, but one wonders if the man himself felt any real regret upon realizing that the schedule of his earthly life had been met in full.

Honored Yet Pessimistic

Had he not enjoyed while he lived the compensation and honors accorded one who succeeds in creative pursuits, the immediate causes of his pessimism would be clear. Since they are not, and since a psychological study explaining the Honegger personality is still to be made, one is confronted by the paradox posed by his outer life and inner thoughts.

The origins of his extreme despair may be obscure as yet, but the thinking into which it led him assuredly is not. "I believe we are living the final moments of our civilization", he said; "these last moments are necessarily painful. They will be more and more so".

As early as 1931, Honegger was dealing with man's inhumanity to man in his compositions. "Les cris du monde", a massive secular oratorio, is described by the composer as expressing "the revolt of the individual against the crowd that crushes it". And the world-famous "Jeanne d'Arc au bûcher" (1935), allowed him to give musical expression not only to the human cruelties directed at the heroine of France, but also to the glorious martyr's death that was her final triumph.

That Honegger was preoccupied with thoughts of death, its ever-hovering presence, its mysteries, and its terrors, is scarcely open to question. As a Protestant of Swiss origin, he might have been expected to contemplate it more serenely than he did. But the Roman Catholic tradition, which prevails in France where he was born and where he lived, emphasizes the drama of death, and Honegger was irresistibly attracted to this aspect of its teachings.

Collaborated with Claudel

His literary collaborator for "Jeanne d'Arc au bûcher" had been the late Paul Claudel, leader of the modern French Catholic poets, and in 1938, Honegger turned to him again for the text of "La Danse des morts", a cantata for baritone, chorus, orchestra, and organ.

Here, in a gigantic celebration of the awfulness of death, the composer underscored the inescapable presence of its shadow even in life in one of the most chilling passages of contemporary music. In it, the innocent, merry tune of "Sur le pont d'Avignon" is pitted against an ominous intonation of the plainsong "Dies Irae", the ancient sequence for the dead which opens with the words, "Day of wrath and doom impending".

The "Symphonie liturgique", which dates from 1946, may be described as a commentary on the traditional Catholic texts for the dead. A purely orchestral work, it indicates that Honegger's apparent obsession with the morbid subject was not dictated by a chance selection of literary texts that lent themselves handily

to his idiom of musical expression. Although its three movements are titled "Dies Irae", "De profundis clamavi", and "Dona nobis pacem", they do not incorporate the Gregorian melodies associated with these lines.

When Honegger was young, he found inspiration in heroes and power, and the works by which he is still best known derive from these areas of interest. Had he never written another work after "Le Roi David", he would still be an oft-performed composer. Now, nearly 35 years after its creation, this oratorio, which was never intended to be one, continues to appeal to a constantly broadening public. "Pacific 231", on the other hand, is one of those pieces that people always talk about but seldom hear.

Another "hero" piece, which is neither talked about nor played any more, is "Horace Victorieux", while a "power" piece that falls into approximately the same category is "Rugby".

Now that Honegger is dead, a re-examination of his works is inevitable, and there will undoubtedly be revivals of pieces that have lain dormant for some time. According to the composer himself, the one for which he had the greatest affection and into which he put the best of himself is the tragic opera "Antigone" (1927), based on a play by Jean Cocteau. As is frequently the case with a composer's favored works, it has had little success, despite some performances in France, Belgium, and Germany.

Liked Operas Best

The composer stated that he would have liked to spend his life writing operas rather than anything else, but his preferred musical style would probably have gotten in his way repeatedly had he attempted to do so. For Honegger was fundamentally a symphonist, a symphonist whose predilections for contrapuntal complexities and overlays were extraordinarily strong. The bulk of his work, in fact, represents a continuation of the late 19th-century tendency to create effect through the piling up of sound on sound, to add the organ (and even powerful electronic instruments) to the conventional orchestra, and to combine them with multiple choirs and soloists. Honegger's esthetic was, in short, derived from the age preceding that in which he lived.



But he made use of virtually all the musical materials the 20th century offered him. Polychordality, polytonality, and atonality appear freely in his works as aids to expression. None of them, however, interested him as ends in themselves or as objects of experimentation.

As a true child of the 19th century, Honegger was little suited to membership in "Les Six", if that group is considered to have reflected the influences of Erik Satie and Jean Cocteau. These prophets called for simplicity, economy, levity, and a clear exposure of skeletal musical forms. Honegger agreed with them that the excesses of "impressionism" should be avoided, and that was about all.

Denies Music-Hall Cult

Almost as soon as "Les Six" had been haphazardly christened in 1920, he felt called upon to make the following public statement: "I do not have the cult of the carnival and the music-hall, but on the contrary that of chamber and symphonic music in all of their most grave and austere aspects".

But Honegger was not wholly immune to the rampant frivolity of the 1920s, and he willingly contributed to the score of "Les Mariés de la Tour Eiffel". This ballet, conceived by Cocteau and given in 1921, was one of the most nonsensical works produced. The remainder of its music was provided by four other members of "Les Six"—Auric, Milhaud, Poulenc, and Tailleferre.

The year 1924 also found Honegger sufficiently light-hearted to compose the jazzy Concertino for Piano and Orchestra. Nevertheless, the bulk of his tremendous output (which ranges widely over vocal, orchestral, and chamber-music forms and includes nearly 50 film scores) remains notably "grave and austere".

Honegger's death was the first to break the friendly ranks of "Les Six", a group that had fun together, that profited from concerted action in obtaining hearings for its members' works, and that grew up to become six distinct individuals following distinctly different ways of thinking and working. "Les Six" was never a school. Had it been, Arthur Honegger, a rugged individualist above all else, would have had nothing whatsoever to do with it.

He explained his own aims as a composer as follows: "My taste and my effort was always to write music that would be perceptible to the great mass of auditors and sufficiently exempt of banality to interest the musicians".

Unhappy about Concerts

But he was not happy about what he observed in the concert hall when the music of anybody was played, and he remarked that "the more concerts there are, the less anyone listens to the music. The work is nothing more than the tight-rope that serves the acrobat, be he conductor or pianist..."

And, finally, regretting but not suppressing the pessimism that colored nearly all his utterances, he left a word for the young composers of the future. "Young composers, do not see in me the old fossil who is willing to leave you behind on earth having poisoned in advance your stay here. Realize only that the 'composer's trade' can give you few material rewards. If your works are appreciated by a few friends or contemporaries, that must provide your recompense and interior joy. It is the only privilege that cannot be taken away from the creator..."

Artists and Management

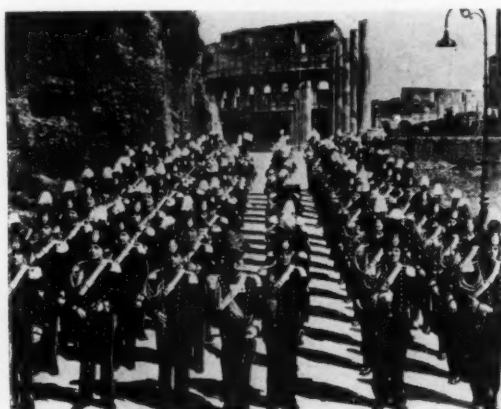
William Morris To Import Halle, Carabinieri Groups

The Hallé Orchestra, conducted by Sir John Barbirolli, will make an extensive tour of the United States in February and March, 1957, under the management of the William Morris Agency. The event will mark the 100th anniversary of the orchestra, one of England's oldest ensembles, and will be Sir John's first visit to the United States in 15 years.

Also under the agency's management, the Carabinieri Band of Rome will make their first tour of the United States in October and November, 1956, under the auspices of the Italian Government. The organization is the official band of the Italian gendarmes.



Derek Allen
Sir John Barbirolli



The Carabinieri Band of Rome, which will make its American debut next October

New Artists With Rubin Management

Starting with the 1956-57 season, the David W. Rubin Artists Management, Inc., will handle Ramon Vinay, tenor; Paul Schoeffler, baritone; and Giorgio Tozzi, bass, all of the Metropolitan Opera, and the management is booking them now.

The Rubin Management has also added to its roster of artists the Claremont String Quartet (Marc Gottlieb, Vladimir Weisman, William Schoen, and Irving Klein) and the Israeli two-piano team of Eden and Wolkowsky. The duo-pianists appeared at the Aspen (Colo.) Festival last summer and recently made their New York debut.

Beginning this month, the management will introduce two European ensembles to American audiences. The Zurich Little Symphony, comprising 30 players, conducted by Edmond de Stoutz, opens a tour on Jan. 2 in Everett, Wash., and will play some 40 dates in an eight-week period.

The Paris Woodwind Quintet, made up of five first-desk players of the Guard Républicaine Band, gives its first American concert in Evanston, Ill., on Jan. 21. Thirty-three engagements in six weeks are scheduled.

In March, Maria Stader, Swiss soprano, will make a month's tour under Rubin auspices. She will appear with the Philadelphia and Cleveland Or-

chestras and with Sir Thomas Beecham in Montreal. She will also be one of the soloists with the Philadelphia Orchestra when it records Mozart's "Great" Mass for Columbia.

Allen Associates To Introduce Perticaroli

Several new artists and ensembles will make their first appearances in the United States during the 1956-57 season, under the management of Kenneth Allen Associates. Sergio Perticaroli, young Roman pianist, will start his first American tour with the Cincinnati Symphony.

Also making their initial American tours next fall are I Solisti di Zagreb,



Thomas L. Thomas

a chamber-music group of 17, with Antonio Janigro as conductor and cello soloist; and Lyette Darsonval, premiere danseuse of the Paris Opera, with her "Paris Ballet", scheduled for a three-month tour starting in October.

The Fine Arts String Quartet will be available throughout the season and will also perform special concerts with Reginald Kell, clarinetist; the American Piano Trio (touring with their own pianos), and James de la Fuente and Herbert Stessin, violin and piano duo, are also new additions to the Allen list.

The Shakespearewrights (previously announced) will make their first American tour. The Ballet Russe de Monte Carlo will be presented in association with David Libidins.

Other artists represented by Kenneth Allen Associates are Jeanette MacDonald, soprano; Lauritz Melchior, tenor; Oscar Levant and Jan Smeterlin, pianists; Sylvia Marlowe, harpsichordist; Appleton and Field, and Stecher and Horowitz, duo-pianists; Ricardo Odnoposoff, violinist; Virgil Thomson, composer-conductor and lecturer; Gustave Haenschen and Carmen Dragon, conductors; the Robert Wagner Chorale; Serge Jaroff's Original Don Cossack Chorus and Dancers; the Columbus Boychoir; the Rondoliers; the Pearl Primus Dance Company; and for radio and television only, Jerome Hines, bass.

As previously announced, Brian Sullivan is also under the Kenneth Allen Associates management.

Leinsdorf To Head New York City Opera

Erich Leinsdorf, conductor and music director of the Rochester Philharmonic, was named general director of the New York City Opera Company on Dec. 27. He will succeed Joseph Rosenstock who resigned the previous week.

Newbold Morris, chairman of the board of directors of the City Center of Music and Drama, Inc., said that Mr. Leinsdorf had received a one-year contract at the conductor's own request.

"He wanted to see first how it works out," Mr. Morris added.

Mr. Leinsdorf, who is currently traveling to Israel where he will conduct 20 concerts by the Israel Philharmonic, will assume his opera post with the 1956 fall season.

Mr. Rosenstock, who will remain as general director for the spring season of 1956, will return in the spring to

Japan where he has been engaged to conduct the Nippon Broadcasting Symphony in 32 concerts and 20 radio broadcasts.

In his letter of resignation Mr. Rosenstock wrote: "Now I feel that after the spring season I must withdraw in order to devote my time to my personal artistic career."

Mr. Rosenstock will fly to Japan during the first week of March, returning to New York in time for the opening of the spring opera season. He will fly back to the Orient late in April to complete his immediate assignment there during the months of May and June. Mr. Rosenstock holds the title of Honorary Musical Director of the Nippon Broadcasting Corporation.



Landesman
Erich Leinsdorf

Jacques Abram With Giesen & Boomer Agency

Jacques Abram, American pianist, has signed an exclusive contract with Giesen & Boomer, Inc., effective Dec. 1, 1955. Mr. Abram's activities will be under the personal direction of Eastman Boomer. The pianist is spending some time abroad where he will be heard in Copenhagen and make recordings in London, before returning to America in the early part of 1956.

"Music by Three"

Victoria Sherry, Wilbur Evans, and Roland Fiore have combined to form "Music by Three", and will present musical theater on the concert stage. They will be represented in America by Giesen and Boomer, Inc. They will perform classics, works by contemporary American composers, and excerpts from modern musical shows. Miss Sherry has appeared with Sigmund Romberg and on Max Liebman's Show of Shows on NBC television during 1954. Mr. Evans played in the London production of "South Pacific" from 1951-53 and in "By the Beautiful Sea". Mr. Fiore has been musical director of the Starlight Theater in Kansas City, Mo., since 1951, and at one time conducted at the New York City Opera.

Additional news of Artists and Managements can be found on Page 18

MUSICAL AMERICA

National Report

Chicago Opera Season Ends; Cerquetti Debut Outstanding

AT the close of the Lyric Theater season some conclusions may be drawn. The Callas imbroglio with the process servers provided an ignominious exit to one who had come to Chicago trailing clouds of glory. At first the undisputed queen of an aggregation that was becoming known as the "Callas Opera Company" she sustained, in "I Puritani" and "Il Trovatore", the reputation gained in the first season, but lost ground with a disappointing "Madama Butterfly".

Stich-Randall as Gilda

Renata Tebaldi, after a "knock-em-dead" "Aida", captivated everyone with a beautifully sung and acted Mimi in "La Bohème". Tito Gobbi, in "Rigoletto" and "A Masked Ball", justified his reputation gained through the films; Jussi Bjoerling sustained his in "Trovatore", "Faust", and "A Masked Ball". The two vocal surprises of the season were afforded by Teresa Stich-Randall in "Rigoletto" and Leopold Simoneau in "L'Elisir d'Amore", while a positive sensation was made by Anita Cerquetti. Tullio Serafin's young protégée, in "A Masked Ball". Nicola Rossi-Lemeni, an almost voiceless Mephistopheles in "Faust", disclosed rare comedic characterization in "L'Elisir".

The productions were, with a few exceptions, well mounted, well rehearsed and well cast, down to the smallest role. The most discouraging feature of the five-week season was the perceptible drop in attendance after the first two weeks when Miss Callas and Miss Tebaldi had terminated their engagements, but a most heartening sign was the increased attendance at repeat performances of operas that lacked the drawing power of these two luminaries.

Next Season's Plans

With capacity at \$488,122 the Lyric Theater realized \$431,500 in 25 performances. It has a cushion of about \$100,000, realized in a fund-raising campaign to fall back on for expenses exceeding the box-office intake. No plans for next year have yet been disclosed, but we may expect a five-to-seven-week season beginning Oct. 15 with one or two Mozart operas and perhaps a Strauss "Der Rosenkavalier" or "Ariadne".

The final offering of the season, "A Masked Ball", given on Nov. 29 and on the closing night, Dec.

3, had the following cast: Riccardo, Jussi Bjoerling; Amelia, Anita Cerquetti; Renato, Tito Gobbi; Samuel, William Wilderman; Tom, Andrew Foldi; Silvano, Lloyd Harris; Oscar, Peggy Bonini; Ulrica, Claramae Turner; a Judge, Mariano Caruso; Nicola Rescigno conducting. The production was staged by William Wymetal. Ruth Page did the choreography and Michael Lepore prepared the chorus.

Stellar performances were turned in by Mr. Bjoerling and Mr. Gobbi. Mr. Gobbi's "Eri tu" stopped the show for several minutes. Miss Turner was for the most part effective as Ulrica. The roles of the two conspirators, Sam and Tom, were capably handled by Messrs. Wilderman and Foldi. Miss Bonini made a lively and pretty Oscar, with a voice surprisingly large for her size, though one not always of impeccable quality. Miss Cerquetti's sensational debut as Amelia aroused memories of the historic occasion when Rosa Ponselle appeared for the first time with Enrico Caruso in "The Force of Destiny". Trailing black draperies with all the dignity of an experienced diva, Miss Cerquetti amazed the audience with a dramatic soprano, huge, dark, evenly-scaled, wanting only a top range with the projection which will surely come with time (she is now in her early 20s).

Reiner Back from Vienna

Returned from his Vienna trip, Fritz Reiner, with the first incisive down-beat of his baton, let all know he was still the boss. The Dec. 1 concert featured the Brahms Symphony No. 4 and two Wagner excerpts, the Prelude and "Love Death" from "Tristan and Isolde" and the Prelude to "Die Meistersinger". After a spirited and clean-cut rendition of the Berlioz Overture to "Le Carnaval Romain", the audience was afforded one of the clearest, yet expressive, readings of the Brahms that I was ever privileged to hear. To this reviewer the "Tristan" excerpts seemed dispirited and excessively slow. The "Meistersinger", on the other hand, was lively and majestic, though the famous quodlibet passage sounded a bit muddled.

Mr. Reiner's second post-Vienna appearance, on Dec. 8, was shared with the young soprano, Inge Borkh. Miss Borkh first sang the Scena and Aria, "Abscheulicher!" and "Komm Hoffnung" from "Fidelio" by Beethoven with indifferent effect. True, it was a cruel be-

ginning piece! While she managed the top notes well, she revealed a low register with little carrying power, nor was she able to convey the dedicated and ecstatic mood. In the closing scene from Strauss's "Salome" it was a different matter. She took the vocal hurdles of the horrendous climaxes like a thoroughbred. The instrumental portion of the concert consisted of the Passacaglia, Interlude, and Fugue by Leo Sowerby and the Beethoven Symphony No. 2. The Sowerby work, first heard under Frederick Stock in 1934, is well made, a little heavily orchestrated throughout but beautiful sounding withal. The Beethoven showed what a fine first-violin section we now have;



Anita Cerquetti

the bows moved as one and the tone was free from furred edges.

On Dec. 2, in Mandel Hall, the University of Chicago, the New Music Quartet presented two new works sponsored by the Fromm Foundation—String Quartet No. 1, by Ilhan Usmanbas and the String Quartet No. 1 by Jerome Rosen. The Usmanbas quartet began with the usual first-movement bruit caused by all four instruments "polyphonizing like mad", but, by the time the fourth movement arrived, it had settled down to some genuine music-making. The Rosen Quartet was a fine work throughout, not the worse for some Bartok imprints here and there.

At the same hall, on Dec. 9-10, the opera, "Santa Claus", by Leland Smith on a morality by e.e. cummings was given its first performances anywhere. The part of Death was taken by Henri Noel, baritone, who had some operatic experience in New Orleans, and Denis Cowan, tenor, a teaching fellow at the University of Chicago Department of Music. Mr. Smith's music for small orchestra, abounded in bizarre effects appropriate to the text and was expertly written. The cast seemed to need more rehearsal, except for Mr. Noel. Thanks to his fine diction, voice, and acting, Death was the only character who came to life.

As a tribute to the ninth annual Mid-West Band Clinic the United States Navy Band arrived by special planes from Washington to play a

concert at the Opera House on Dec. 7, directed by Commander Charles Brendler. The high spot of the concert was an excellent performance of the Strauss "Till Eulenspiegel" arranged for band by Dan Godfrey in 1909 for John Phillip Sousa's World Tour.

Czerny-Stefanska Heard

The appearance of the first reputed front-rank Polish pianist in many years whetted the curiosity of the fairly large audience assembled in Orchestra Hall to hear Halina Czerny-Stefanska in an all-Chopin program on Dec. 9. The program featured five of the less familiar polonaises, one of them the Andante Spianato and Grand Polonaise, Op. 22. Miss Czerny-Stefanska's performance disclosed a well-schooled, controlled technique, but she rarely rose above a tepid degree of warmth. Spontaneity was noticeably lacking.

Concert Roundup

Other concerts that took place during the past two weeks were given by the Bach Aria Group in Orchestra Hall, Dec. 4; the Gen. Platoff Don Cossack Chorus, Civic Opera House, Dec. 5; Mary Patton, soprano, Fullerton Hall, Dec. 6; Rosemary Clarke, pianist, Fullerton Hall, Dec. 7; The Pro Musica Trio, Arts Club, Dec. 7; Mattiwillda Dobbs, soprano, Orchestra Hall, Dec. 10; and the Berlin Dance Theater, Civic Opera House, Dec. 11.

—HOWARD TALLEY.

West Coast Company Announces Season

SAN FRANCISCO.—The Cosmopolitan Opera Company has announced the repertory for its spring season, which will take place Feb. 10 through March 2 in the War Memorial Opera House. Artists scheduled to appear and the eight operas are as follows:

"La Bohème" (Feb. 10), with Bidu Sayao, Barry Morell, Yola Casselle, and Richard Torigi.

"Il Trovatore" (Feb. 14), with Kurt Baum, Herva Nelli, Cesare Bardelli, and Lydia Ibarrondo.

"Cavalleria Rusticana" and "Pagliacci" (Feb. 17), the former with Brenda Lewis, Barry Morell, and Edwin Dunning; the latter with Giulio Gari, Eva Likova, and Cesare Bardelli.

"The Barber of Seville" (Feb. 21), with Salvatore Baccaloni, Virginia MacWatters, Cesare Bardelli, and Davis Cunningham.

"La Traviata" (Feb. 24), with Eva Likova, Davis Cunningham, Cesare Bardelli, and Ruth Thorsen.

"Carmen" (Feb. 28), with Regina Resnik, Robert Rounseville, Yola Casselle, and Giulio Viamonte.

"Madama Butterfly" (March 2), with Camilla Williams, Davis Cunningham, Lydia Ibarrondo, and Edwin Dunning.

Carlo Moresco is the conductor; Glynn Ross, stage director.

Boston Hails Oistrakh; Burgin Soloist with Munch

BOSTON.—David Oistrakh has conquered Boston as he did New York. Twice, a week apart, he filled Symphony Hall with applauding, cheering audiences. In the press and by the public he was hailed not only for his prodigious virtuosity but for the warmth, taste, brains and humanity of his playing.

The Russian violinist's actual Boston debut was a concert with pianist Vladimir Yampolsky, on Dec. 8. Just a week later Mr. Oistrakh returned to be soloist at a special Boston Symphony concert to benefit its pension fund. On that occasion he performed the A major Concerto (K. 219) by Mozart, and the Brahms Concerto. Charles Munch also conducted the B flat Symphony, No. 102, of Haydn. Beyond the shadow of any doubt, David Oistrakh is a giant among today's artists of the violin.

Munch Programs Sibelius

Mr. Munch has shied away from the music of Sibelius since he became conductor of the Boston Symphony, though once he did venture "Finlandia". This year, however, in observance of the recently passed 90th birthday of the Finnish composer, Mr. Munch scheduled upon the same program both the Seventh Symphony and the Violin Concerto. The result was surprising and electrifying, and should do much to demolish the notion that Sibelius is essentially alien to the French.

Here was a Seventh Symphony done with perfect grasp of style and idiom and architecture, a long crescendo of tonal drama, with all details fitting properly, and the whole reaching its peak in that striking final cadence. There was no "French sound" to the orchestra here, either. The Violin Concerto, with concertmaster Richard Burgin as soloist, went as well, and between him and orchestra was fine rapport. This concerto (unheard in these series since 1934!) is one with which Mr. Burgin has been closely identified, and he played it with unusual mastery of style and with a great-hearted intimacy. That his intonation was frequently a hair wide of the exact pitch was a minor matter. At the end, the ovation was tremendous.

Fiedler Guest Conductor

For the first time in many years, Arthur Fiedler stood before the full numbers of the Boston Symphony, on Friday and Saturday, Dec. 16 and 17. This was the first time he had been invited to conduct as guest, and it was later than high time that such was accomplished. The distinguished leader of the Boston Pops and Esplanade Concerts, has acquired considerable stature out of his own city over the past several years.

Mr. Fiedler gave a splendid account of his technical mastery and of a straightforward interpretative temperament that likes music neat and clean, unforced and unfussed. His program began with the Hans Kindler transcription of a Frescobaldi Toccata, included Beethoven's Eighth Symphony, the Rachmaninoff Rhapsody on a Theme of Paganini, with Aldo Ciccolini, as piano soloist, and the Dances of Galanta, by Kodaly. Mr. Ciccolini, much admired here in the past, again proved himself a deft and

musical pianist who makes everything "sing".

Pianist Artur Rubinstein, in a Chopin program, drew a huge audience to Symphony Hall for his Boston University Celebrity Series recital, Dec. 9. His playing was uneven, but large-scaled. Another great artist of the keyboard, Guiomar Novaes, appeared at the season's second Boston Morning Musicales in aid of the Boston School of Occupational Therapy, in Hotel Statler Ballroom Dec. 14. In a Bach-Siloti Prelude and Fugue, the Bach Chromatic Fantasy and Fugue, and in music of Mozart, Debussy and Chopin, her unique technical prowess, imagination and complete interpretative integrity were consistently in evidence.

The Handel and Haydn Society gave its 201st and 202nd performances, at Christmas, of Handel's "Messiah", at Symphony Hall, Dec. 11 and 12. They were extraordinarily good in all choral aspects, in the playing of a small orchestra of Boston Symphony men, and in most of the solo work. Thompson Stone's conducting once again showed that the Handel and Haydn chorus is continuing at its peak of ability. Adele Addison, soprano, was impeccable in her solos, and so was that fine lyrical tenor John McCollum. Lorna Sydney, contralto, has a gorgeous voice and she sang with taste and much feeling, but she had not adjusted her voice to the reaches of Symphony Hall when I heard her at the first of the two performances. John Macdonald, bass, has a resonant voice, but the stolid character of his singing, also a little coarse in tone and sometimes off the beat, disappointed me. Both concerts again were sold out.

Concert Roundup

This account of music in pre-Christmas Boston, 1955, must conclude with mention of a Jordan Hall program of seasonal music, in which Lorna Cooke de Varon conducted the New England Conservatory Chorus, Dec. 7; of a highly satisfactory evening by organist Robert Owen and Alfred Nash Patterson's Chorus Pro Musica, at the Church of the Advent, Dec. 6; and of a creditable performance of miscellaneous choral pieces by the Cecilia Society, conducted by Theodore Marier, at Jordan Hall, Saturday evening, Dec. 10. The Cecilia Society, whose direction Mr. Marier, as associate, shares with Hugh Ross, continues steadily on its way back to musical superiority.

—CYRUS DURGIN

George White Receives Foundation Post

SAN FRANCISCO.—George P. White has been appointed executive secretary of the San Francisco Symphony Foundation. Mr. White was formerly manager of the Atlanta Symphony.

LP Record Sets Sent Abroad

The United States Information Agency is sending a new collection of 100 long-playing records to 117 of its key centers abroad. The bulk of the collection consists of serious American music.



Leo Rosenthal

HAPPY WANDERERS. The Obernkirchen Children's Choir and its conductor, Edith Moeller, greet Eleanor Roosevelt at the United Nations. Prior to the group's departure after a second triumphant American tour, the children gave a special performance at the UN on Dec. 13

Solti Impresses Audiences In Los Angeles Appearances

LOS ANGELES.—Georg Solti was the guest conductor for two pairs of concerts by the Los Angeles Philharmonic, Dec. 8-9 and Dec. 15-16. There were Mr. Solti's first indoor concerts with the orchestra, although he conducted the ensemble in two Hollywood Bowl seasons.

As before, Mr. Solti's conducting impressed by its fiery intensity, its pronounced individuality and its striking command of the orchestra. In the modern repertoire Stravinsky's "Jeu de Cartes" and Bartok's Dance Suite were played with a remarkable rhythmic sense and subtle blendings of tone colors. Sibelius' "En Saga", performed in observance of the composer's 90th birthday, was vividly set forth, with a dramatic realization of its narrative qualities. Schubert's C major Symphony received an electrifying performance that was both songful and vital, and Beethoven's Fifth was freshened by Mr. Solti's individual approach. Joseph Schuster was the soloist at the concerts of Dec. 15-16, playing the Schumann Cello Concerto with great warmth and poetic fervor and displaying consummate mastery of its technical problems.

Menotti's "The Saint of Bleeker Street" was produced by the opera department of the University of Southern California School of Music under Walter Ducloux's direction in its first American off-Broadway performances, in Bovard Auditorium on Dec. 2, 4 and 7. Although the cast was composed solely of students, the performance impressed more than the work itself, which seemed empty musically and hollowly sensational as to drama and characterization. Jeanette Farra exhibited promising dramatic and vocal gifts as Annina; Chris Lachona was for the most part convincing as Michele; and other roles were taken by Elaine Cencel, as Desideria, Virginia Bittar, as Carmela; John Noschese, as Don Marco; and James Gibbons, as Salvatore. The orchestra played extremely well, and Mr. Ducloux's conducting realized the potentialities of the score. Bill Butler staged the work effectively, and John

Blankenhip's sets and costumes were particularly good.

New compositions heard on the Monday Evening Concerts program of Dec. 5 included Benjamin Britten's Canticle No. 2; Priaux Rainier's Sonata for viola and piano; five Franco-Flemish Chansons for tenor, English horn, viola and trombone, edited by Robert Trotter; and Milhaud's "Les Rêves de Jacob", for oboe, violin, viola, cello and bass. On the program of Nov. 28, Machaut's "Messe Notre Dame" and Schoenberg's three pieces for male chorus from Op. 35 were heard, under the direction of Robert Craft.

Other events have included a lecture-recital by Gerald Moore in the Music Guild series, Dec. 7; a joint recital by Dorothy Ledger, mezzo-soprano, and Heinz Blankenburg, baritone, in the Occidental College series, Dec. 7; the UCLA Opera Workshop under the direction of Jan Popper in Haydn's "The Songstress" and Martini's "Comedy on the Bridge", Nov. 30 and Dec. 2; Marais and Miranda, Dec. 2; Ellis Orpheus Club, Dec. 6, Halina Czerny-Stefanska, pianist, Dec. 16.

—ALBERT GOLDBERG

Michigan Opera Directed by Di Blasi

DETROIT, MICH.—Francesco Di Blasi has been appointed musical director and conductor of the Michigan Opera Company of Detroit, in its 15th season of grand opera performances in Detroit and vicinity. Mr. Di Blasi, a member of the Detroit Symphony, also has been engaged as conductor of the Pontiac Symphony for his fourth year.

John Myers Named Foundation Chairman

John Myers has been appointed chairman of the board of trustees of the Symphony Foundation of America, Inc., which sponsors the Symphony of the Air.



Mephisto's Musings

Hofmann Greeting

A Christmas message from Josef Hofmann, who is living in retirement in Long Beach, Calif., reveals that the renowned pianist is at work on his autobiography, which, he says, a small boy of his acquaintance defined as "the life story of a motor car". Going through the material for his book, Mr. Hofmann came upon a couple of forgotten tidbits out of the past of a rich and eventful career which he gleefully passes on and which I think I can safely pass on to you.

The first is an incident that occurred after a concert with the Manchester Orchestra in England: "Since I never eat before a performance, fearing that not only I but my audience may fall asleep, I was rather hungry. I asked the hotel night clerk if there was any chance to get some food. He answered, 'Sorry, sir, but our dining room closes at 9 p.m. However, if you go up to your room and change, I shall consult our headwaiter in behalf of your request. After you have changed, please call upon me again, sir'."

"I did as he advised, and the night clerk told me that a nice supper was awaiting me in the dining room, the headwaiter attending. The clerk added smilingly, 'You see, sir, Mme. Tetravini who is touring the British Isles has decided on making her headquarters with us, and, being that the headwaiter is an ardent admirer of hers, I told him that you were Mme. Tetravini's accompanist'."

The other incident occurred in a small midwestern town: "While I was performing Chopin's B flat minor Sonata, the electrician's wife was seated backstage apparently listening to my recital. When I started playing the Funeral March,

she started to cry bitterly. My wife, Betty, who also happened to be backstage, said to her: 'You seem to be deeply touched by my husband's playing'. The electrician's wife retorted, 'Not at all! I was crying because I left the hospital only two days ago and am still in severe pain'."

Of such anecdotes as these is the real history of music made, and with my New Year's greeting to Mr. Hofmann, I hasten to append a strong admonition to get the autobiography off to the printer with the least possible delay.

Madeira in Vienna

Several days before leaving Vienna for the United States, Jean Madeira, contralto of the Metropolitan Opera and Vienna State Opera took some time out to chat with Robert Breuer, my friend who recently visited the Austrian capital, in the velvet-soft rooms of the famous Café Sacher, long renowned as a meeting place for royalty, artists, and other distinguished personages. Mr. Breuer's report follows:

"Sipping a cup of tea and relishing the delicate flavor of a genuine Sacher-Torte, the young, hard-working artist was still overwhelmed by the reception accorded her in Vienna. After musing a while on her remarkable success she said: 'You see, sometimes I can hardly believe that all this came to pass. Here I am, in Vienna, the center of music, singing in a theater that has been made hallow by the greatest names.' For it is a dream come true—the dream of a girl born in Centralia, Ill., the daughter of a coal miner and a piano-teaching mother.

"It was as 'Carmen', last September, that Miss Madeira conquered the Viennese. Not since the days of Maria Jeritza had the city witnessed such sensational enthusiasm. Headlines over the reviews of her debut read: 'Took Audience by Storm from the Very Beginning', 'Incomparable in Song and Acting', 'Masterful Achievement', 'Most

Brilliant Impersonation of this Difficult Role', 'Audience Goes Wild'.

"After the performance, the contralto was warned not to leave the opera house through the stage door, since there were hundreds of people waiting for her outside. 'But I was not afraid of them', Miss Madeira reminisced. 'I told the authorities that I wanted to see the people and to greet them.'

"At her appearance in the stage door, she was mobbed by the crowd. Police had to be called, and not for half an hour was it possible to pave a way for the singer to her car. At that, the automobile could not leave, because countless autograph hunters wanted their program booklets signed by the American girl who had suddenly become Vienna's brightest opera star.

"Miss Madeira, who started her operatic career in upstate New York, became a member of the touring San Carlo Opera, and was finally engaged by Edward Johnson to sing at the Metropolitan, was in Salzburg when Karl Boehm, musical director of the Vienna State Opera, heard her. He invited her to an audition, and ten minutes later she was given a three-year contract with the Vienna company.

"It was marvellous in Vienna," Miss Madeira commented. "You know, this is the most critical audience in the world, but also one that treats singers the way we in America treat movie stars or baseball players. Can you imagine what this means to an aspiring artist?"

"The contralto, who also appeared as Azucena, Herodias, and Carmen in the new opera house, received an invitation to sing at the Bayreuth Festival this coming summer. 'Sometimes I feel I am destined to play the role of an American artist-ambassador of good will,' Miss Madeira confessed. 'Don't get me wrong; my success didn't go to my head. But realizing the existing misconceptions that still prevail abroad about our country, I think I have a mis-

sion to fulfill, a cause to fight for—to present a truer picture of America's role in music, a role that is just as important for our reputation as is our innate love for freedom, peace, and democracy.'

"When Miss Madeira sang in Stockholm some months ago, a Swedish paper noted: 'We would welcome an American woman such as this as a representative of her country in the United Nations.' This may sound absurd, but such is the impression this eminently gifted and warm-hearted artist evokes in the hearts and minds of European audiences. America can be proud of her."

Fiddlers Three

Sunday, Nov. 20, was a busy day for Russian violinists in New York. Three of them appeared at Carnegie Hall that day at intervals of approximately an hour—first Mischa Elman (with the Philharmonic) at 2:30; then David Oistrakh, at 5:30; and finally Nathan Milstein, at 8:30. And they all wanted to hear each other play. Oistrakh and Milstein came to hear Elman, and Oistrakh rushed home to change and get back in time for his own concert. Elman at the same time rushed off to change and get back in time for Oistrakh. Milstein sat through them both and then hurried to his rooms to don evening clothes for his turn. Meanwhile Oistrakh had to go off for a second quick change and get back in time for Milstein. After Milstein, all three went home for yet another change, presumably for bed.

Modest Baritone

You hear a lot about the admirable humility of the true artist in the presence of his art, but, in my experience, you do not encounter this phenomenon very often. It gives me pleasure, therefore, to report a bit of nonpublic information given semi-publicly lately at a performance of "Tosca" at the Metropolitan in which Leonard Warren was making his first appearance as Scarpia, one of the plums of the baritone repertoire.

The informant was Edward Johnson, erstwhile general manager of the opera house, who was exulting with some former colleagues over Mr. Warren's fine performance. "You know," said Mr. Johnson, "I urged him to do Scarpia several years ago while I was still here. His reply was that he dearly loved the role but that he honestly didn't feel he was ready for it."

This from a baritone already at the top of his profession with any role his for the asking!



Gregorian chants were very plain—
They sang 'em again and again and again.

Drawing and verse by Jack Stockwell

Danger Ahead for American Musicians



By LEOPOLD STOKOWSKI

I FORESEE alarming danger ahead for American symphonic, operatic and chamber music. We have in America the highest standard of living ever known in any country or any century. But this is not true for most musicians. On the contrary, for the majority of musicians the standard of living is going down.

Why are life conditions going down for musicians and up for most other Americans? To try to find the causes of this strange contradiction, I consulted a group of experts who have made a nationwide research of this subject, and this is what they have found:

Fifty Millions for Music

"While approximately 40 million people last year attended recitals, concerts, opera and ballet performances, not to mention the many symphony orchestra presentations, and spent a total of \$50 million—more money than was taken in at big-league baseball turnstiles—the majority of the symphony orchestras earned only about 50 per cent of their aggregate \$19 million of expenses through sales of tickets, radio and recording fees. The remainder came from contributions by music-minded citizens, appeals to the public for individual donations, scattered municipal, county and state grants, and frenzied public drives each year to make up annual deficits."

Even the orchestras that have maintenance funds still have deficits at the end of the season, and have great difficulty absorbing the deficit. When I was conducting the Philadelphia Orchestra, the board of directors and I made a campaign for a maintenance fund of \$2 million, the income from which was to help absorb the deficit at the end of each season. But I am given to understand that even with this maintenance fund there is today still a deficit and difficulty at the end of each season. Other orchestras are less fortunate because they have no maintenance fund and still greater difficulty in making up their deficits.

Regarding this the experts found

"for the most part our symphony orchestras flounder in a morass of debt and doubt, their future always a question mark and their creative genius shadowed by financial worries. Even our major symphony orchestras, with very few exceptions, are haunted by the ever-present ghost of debt. Contrasted with European orchestras, which enjoy government subsidies, ours is not an atmosphere calculated to nourish creative artistry or constructive planning for the future."

Today only a few players can live on their income from music. Many are obliged to seek other work, and this harms them as musicians, because they do not have enough time to practice their instruments. As semi-professionals, they find life very difficult, and their musical standards are going down. Thus, "while the economic problem of our symphony orchestras is a critical one, there is another and even more serious stumbling block facing the future of our classical music. This crisis concerns the dearth of trained instrumental talent."

Employment Diminishes

"For the past 20 years, due to the inroads of mechanical music, employment of our nation's musicians has been steadily dwindling. It is a sorry paradox of our times and living standards that while the demand for music—serious music, in particular—is on the increase, the sources to nourish and develop it are steadily shrinking. Out of nearly 252,000 members of the American Federation of Musicians, less than one third are even largely supported by music. Thus it is apparent that the other two thirds, or some 175,000 musicians, must supplement their income by other means, for there is no full employment in music for them. That this is not a healthy atmosphere for music is proven by the fact that it becomes more difficult each year for conductors to find skilled string musicians. This has resulted in a slowing down of the trend toward more small symphony orchestras throughout the country. You can-

not form a symphony orchestra without competent string instrumentalists."

All this brings up most difficult problems for parents. If one of their children shows great talent for music, the parents hesitate to encourage him to make music his profession because of the lowering standards in the lives of musicians. I have personally encountered hundreds of such cases. Regarding this the experts say, "Parents who willingly pay for elementary training in some musical instrument are loathe to see their offspring choose music as a career because they know there is very little future in it for the average professional musician. Many leaders of small symphonies are avidly canvassing large cities for string talent, but the best they can offer are part-time jobs in industry or business to supplement their income because music employment alone will not suffice."

Composers Suffer Too

Similar difficulties confront the American composer because he cannot make his living by music and is obliged to do other work during the week and can only think of composition during Saturday and Sunday. Often by that time he is too fatigued and depressed to do his best work. Also his musical ideas may come to him at a time during the week when he must concentrate on the other work by which he earns his living, and which work often is distasteful to him. I personally know some young, talented composers who are on the verge of suicide because of these almost insurmountable obstacles. These conditions are gradually becoming worse for orchestra players and composers and it is time that something definite be done to improve them.

"What has been done to help the situation among the musicians in this country? The one constructive effort to provide more employment for musicians has been inaugurated by the musicians themselves with the co-operation of the recording and transcription industries and the film studios. The musicians' troubles began in the late 1920s at the time the electronic amplification tube was put into use. Over the last three decades the techniques of mechanized music have developed progressively until now the musical output of a single instrumentalist or a single orchestra can be heard simultaneously by millions of people through the mediums of television and radio. Or, if recorded, it can be heard over and over again by millions on record players. Consequently job opportunities for musicians have been steadily decreasing.

"James C. Petrillo, president of the American Federation of Musicians of the United States and Canada, has been sounding this warn-

ing for two decades and he and his union have been foremost in the fight for a government subsidy for our nation's music, art and other cultural pursuits. He has long pointed out that our country, the richest in the world, while subsidizing culture all over Europe in the form of United States foreign-aid funds, has been neglecting its own cultural heritage, by lack of monetary support. Oddly enough the United States is the only democratic nation in the world that does not have some form of subsidy for creative artists.

"Realizing in the early 1940s that self-help was the most essential and successful method of gaining results in the battle against the encroachment of 'mechanized music', Mr. Petrillo set up a fund under an agreement with the recording and transcription industry. Money derived from this fund was used to employ out-of-work musicians for free concerts and public functions where no admission was charged. In later years this fund has been administered as the Music Performance Trust Fund by a single trustee appointed by the industry. In 1954 it spent some \$2,350,000 in the public welfare for 16,997 free public music performances in which nearly 190,000 musicians took part. This fund makes work and provides the finest in free community musical entertainment, but no one realizes better than Mr. Petrillo that this is not the complete answer to the problem of the unemployed American musician.

Tax Repeal Urged

"The federation is now engaged in a nationwide campaign to restore some 50,000 jobs to deserving musicians, by means of repealing the 20 per cent Federal Amusement Tax. This so-called 'cabaret tax' is not a new tax. It was first levied as a temporary emergency check on spending at the time of the first World War. It is still in effect today—not at the 3 to 5 per cent level of the period between the two great wars, not at the 10 per cent level to which other emergency war taxes were reduced in April, 1954, but at the rate of 20 per cent fixed during World War II.

"The federation intends to present its case, backed up by expert fact findings from a national research corporation, to Congress early this year and will seek relief under the 1956 tax bill. A grass roots educational campaign is being conducted nationally to convince the public as well as members of Congress that this discriminatory legislation imposes a war-time levy that has long since become a 'tax of no return'; that it has cost musicians some 50,000 jobs, not to enumerate the tens of thousands of additional jobs lost by waiters, cooks and other service help and

(Continued on page 45)

Personalities

HUNTER College's President's Medal for Distinguished Achievement was awarded to **Lily Pons** during an intermission in the broadcast performance of "Lohengrin" at the Metropolitan Opera House on Saturday afternoon, Dec. 24. George N. Shuster, president of Hunter, made the presentation in connection with Miss Pons's 25th anniversary of her Metropolitan debut, which will also be celebrated with a gala concert at the Metropolitan on the night of Jan. 3. The Hunter medal is awarded to those who have made notable contributions to cultural activity and have been associated with the work at the college. Miss Pons has appeared in the Hunter College Concert series and is a member of the board of directors of the Hunter College Opera Association.



Frank Boran Photo

Rudolf Bing (left) and Arturo de Filippi, meeting at the Rock Garden of the Surf Club, Miami Beach, discuss plans for the Metropolitan Opera to fly to Miami in 1958

Felicia Blumental, who gave the premiere of Villa-Lobos' Fifth Piano Concerto last May (the work is dedicated to her), with the Royal Philharmonic in London, played it later in Vienna under the composer's direction and in Paris. The work was scheduled for recording by the pianist for English Columbia. Scandinavian appearances by the pianist led to re-engagements for 1956, and she has filled numerous other engagements in recital and with orchestra in the European capitals, and has made several recordings, some of them to be released in the United States shortly.

Artur Rubinstein arrived on Dec. 2 in this country to begin a concert tour of 46 United States and Canadian cities. During his European tour, he played the series of five concerto concerts in London and Paris that he will give in Carnegie Hall in February.

Thomas Schippers has been named one of the ten outstanding young men of 1955 by the United States Junior Chamber of Commerce. Only 25, Mr. Schippers made his debut at the Metropolitan Opera on Dec. 23, conducting a double bill of "Don Pasquale" and the ballet "Soiree" (see page 3).

Sir Thomas Beecham was awarded the order of the White Rose of Finland, Commander First Class, by the President of Finland. The award was made at a birthday concert conducted by Sir Thomas in honor of Sibelius on Dec. 8. Other honors conferred by the Finnish government went to **Olga Koussévitzky**, widow of Serge Koussévitzky, and **Herman Neuman**, music director of WNYC.

Moura Lypany is beginning her 1956 season with solo appearances in San Diego and Los Angeles.

Fritz Stiedry began a two-month leave of absence from the Metropolitan Opera, on the advice of his physicians, following his conducting of the performance of "Lohengrin" on Dec. 24. Mr. and Mrs. Stiedry went to Arizona for his rest period. The conductor will return to New York the last week in February for the rest of the local season and the spring tour.

Pablo Casals arrived in Puerto Rico on Dec. 11 for a three-month visit in the land of his mother's birth.

The Little Singers of Paris returned to France early last month after completing 93 engagements in 49 cities and making six television appearances. Future plans include a return trip to this country from January through April, 1957.

Bruno Amaducci, Swiss conductor, soon concludes a four-week visit to the United States. Known for his symphony and opera performances throughout Europe, Mr. Amaducci has conducted at the Teatro la Fenice in Venice; the Teatro Nuovo in Milan; the radio orchestras of France, Switzerland, and Belgium; the Philharmonic and Omreep orchestras of Holland; at the Bregenz Festival; and the Mozarteum Orchestra in Salzburg. Mr. Amaducci's recording of Cimarosa's "Il Maestro di Capella", with Fernando Corena, received the Grand prix du Disque in Paris in 1955.

Sylvia Marlowe will make a concert tour of the Far East under the sponsorship of the American National Theater and Academy. In most of the cities where she will appear, the harpsichord will be an instrument previously unheard.

Brenda Lewis left for Vienna on Dec. 14 to appear in the leading role in the German version of "Kiss Me Kate" at the Vienna Volksoper.

Hans Lange's 30th year as a conductor will be observed when the Albuquerque Civic Symphony sponsors a Hans Lange Day on Jan. 31.

James McCracken and his wife, **Sandra Warfield**, both appeared in the matinee and evening performances at the Metropolitan Opera on Dec. 3. In the two works, "Les Contes d'Hoffmann" and "Un Ballo in Maschera", however, they did not happen to be on stage at the same time.



Mildred Miller, in costume for the role of Nicklausse in "The Tales of Hoffmann", is visited backstage for the first time by her young son, Wesley Posvar

Vronsky and Babin made 21 appearances in 25 days during a tour of Israel this fall. They opened the 1955-56 season of the Israel Philharmonic, playing under the baton of Enrique Jorda, and they gave recitals in Tel-Aviv, Haifa, Jerusalem, and many smaller towns and rural villages.



Vitya Vronsky and Victor Babin examine Aspen, Colo., in wintertime. The duo-pianists spend their summers at the music festival there performing and teaching

Richard Ellsasser was the first organist to appear as soloist with the Oklahoma City Symphony, when he played concertos by Handel, Poulenc, and Guilman with the orchestra under the direction of Guy Fraser Harrison on Dec. 13. The occasion was part of a tour that took the organist to Canada, Washington, Idaho, California, and Texas.

Marina Svetlova returned on Dec. 26 from Europe, where she had filled guest engagements all fall. With her own concert group, consisting of herself as prima ballerina; Jack Beaber, dancer; Elba Ocampo, Spanish dancer; and Theodor Haig, pianist, Miss Svetlova will embark on her annual United States tour on Jan. 7. The ensemble will fill 67 engagements through April 21.

Ruth Slenczynska's autobiography will be published shortly.

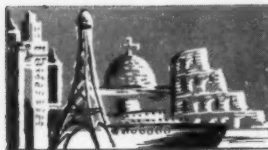
Paul Strauss sailed for Europe on Dec. 16 to fulfill a series of guest-conducting engagements, which will include the opening concert of the Mozart Festival at Radio Zurich on Jan. 29.

Zlatko Balokovic returned here on Dec. 14 following a six-month concert tour of Europe, which ended with an appearance with the London Philharmonic. The tour included a series of 14 performances in his homeland, Yugoslavia. At a festival in Dubrovnik he gave the premiere of a new Violin Concerto by Bozidar Kunc, and he gave two command performances for the King and Queen of Greece when they visited Yugoslavia.

Enzo Mascherini, formerly of the Metropolitan Opera, suffered a broken shoulder and internal injuries in an automobile accident in Italy on Dec. 16.

Heinz Unger will conduct two concerts of the Berlin Philharmonic this month and then conduct concerts in Oslo and Spain.

Mona Paulee has been engaged for a major role in "The Most Happy Fella", the musical version of "They Knew What They Wanted", which will star Robert Weede.



International Report

Soviet, Japanese Dancers Acclaimed in Paris



A Ukrainian hopak as performed by the Moisseieff Soviet Ensemble of Popular Dancers in its recent Parisian appearances

By CHRISTINA THORESBY

SOVIET artists are in the news just now, and it was the Moisseieff Soviet Ensemble of Popular Dancers that headed the several companies that have appeared in Paris this fall. The vigor and virtuosity displayed by the male dancers of this ensemble in Russian folk styles has probably not been equaled since Diaghileff's company first came to the West, and for six weeks the large Palais de Chaillot was sold out to the last seat. The dancers remained anonymous in the program, and it was not possible to single out the names of two or three who had the prowess and personality of stellar dancers.

Spectacular Caucasian Dance

One of the works that created the greatest sensation was "The Partisans", a Caucasian dance in which the men seemed to glide at incredible speed inside their enormous square-shouldered cloaks. In another, the running leap of a dancer over the heads of a row of girls in a Ukrainian hopak was no less surprising. In spite of the fact that an unseen man crouched behind the girls to help in the send-off, this was an amazing jump and must have taken the dancer years to perfect.

Not all the dances were strictly folkish in character, and three sketches were particularly good—a burlesque of a game of football, a charming love scene on the outskirts of old-time Moscow played out to the accompaniment of an accordion player, and a "fight" between "two" boys enacted by one man bent over double in a trick costume. The group was ob-

viously a highly disciplined professional one, and the orchestral arrangements as well as the costumes came nearer to musical-comedy folklore than to the authentic thing. But for the most part this was excellent entertainment, and the zest, gaiety and high spirits with which it was served were highly infectious.

Equally extraordinary, but less accessible and popular in character were the performances of the Azuma Kabuki Company from Japan, which was seen in New York last year. Only a limited number of the audience and critics who attended the premiere at the small Théâtre Herbertot were at all familiar with the esthetics of Japanese theater art, and inevitably disparaging comparisons were made with the much more popular and lively style of Chinese theater. For those who were willing to appreciate Japanese theater and dancing in its many aspects, it had infinite subtlety, variety and emotional content to offer, whereas the music was more melodious than that of China and the costumes had greater artistic chic and individuality.

Alicia Markova, who appeared with the Marquis de Cuevas Company during the opening weeks of their long season at the Théâtre des Champs-Élysées, also cast her spell on Paris, for she seemed to dance more ravishingly than ever. For the first time in her career she was seen in the Danish ballet "La Sylphide", which, over 100 years old, was presented by this company some two years ago with Rosella Hightower and Serge Golovine. This survival from the Romantic era has long and stilted sections, and Loevensjold's score is

not very exciting, but it is worth waiting for the finale when Miss Markova, airborne on a flimsy canopy, is carried off between the tree tops by two other sylphides.

Most revealing event in the Cuevas season was the presentation of Margrethe Schanne of the Copenhagen Ballet. She gave a superbly classical and integrated performance in "Giselle", as well as in "Les Sylphides" and "Pas de Quatre", and her style served as a lesson. Subsequently Rosella Hightower, who is a great favorite with Paris audiences, made a triumphant return to the Cuevas troupe after a short season with Ballet Theater.

George Skibine presented two new ballets, neither of which made a favorable impression. "Achille", overambitious and overlong, started better than it finished, but revealed a competent score by François de la Rochefoucauld. "Le Prince du Desert", with music by Jean-Michel Damase, should have been amusing, but was not. In parodying the silent cinema of the 1920's, even down to the composer playing the piano accompaniment, Skibine failed either to recall or debunk the fatal fascination that was Valentino's. Whereas the silent screen hero emerged undiminished, Skibine alas did not.

Hindemith Leads Own Work

The concert season in the French capital started off to a brilliant opening this fall with the visits of the New York Philharmonic-Symphony under Dimitri Mitropoulos, as well as the Mormon Tabernacle Choir, which made an extended and successful tour. Unfortunately, these events took place a good deal earlier than is usual, but glowing reports reached me on my return from Venice.

Just prior to his 60th birthday, Paul Hindemith made his first professional visit to Paris since before the war. He came to conduct the complete version of his "Itte, Angeli veloces", new to Paris, with the Conservatoire Orchestra and Eugenia Zareska, mezzo-soprano, and Gino Sinimberghi, tenor, as soloists. The work, with text by Paul Claudel, is conceived on majestic lines. It is divided into three sections: "Chant de Triomphe du Roi David", the quieter "Custos Quid de Nocte" (beautifully sung by Mr. Sinimberghi) and "Cantique de l'Espérance", which had already been heard during Claudel's lifetime.

Mr. Hindemith made an interesting experiment in the first and last movements, for the public, given sheets of texts with music, was invited to join in singing the short repeat choruses of "The People", heavily supported by brass. Mr. Hindemith, turning round each time to give the audience its cue,

got good responses, and everyone, young and old, followed the music and conductor avidly. Whether it was because Mr. Hindemith had drawn us into the magic circle of Gebrauchsmusik by allotting us more than a passive role, or because of the power of this score, the impression was both moving and exhilarating.

Milhaud Cantata Performed

Darius Milhaud conducted his new cantata, "Le Chateau du Feu", composed for small orchestra and mixed choir, at a highly depressing gathering to commemorate war deportees. There is no trace of Milhaud's usual gaiety in this work, with text by Jean Cassou, but the ingenious texture of the orchestra and choirs fully conveys the tragedy of the libretto without once resorting to sentimentality or pompous dramatics. The composer, who was not at all well, was given a tremendous ovation. This premiere unfortunately prevented me from attending a "festival" of Francis Poulenc's music, organized by les Amis de la Musique de Chambre.

A young French composer of 25, Pierre Max Dubois, a pupil of Milhaud and Prix de Rome winner at 21, is rising on the musical horizon. His Capriccios for Violin and Orchestra, played by Micheline Barthel and the Padeloup Orchestra, revealed a sensitive and original mastery, which leads one to hope that a real musical personality, worthy to inherit the tradition of Milhaud and his forerunners, has at last made a bow.

Doda Conrad was heard with the Parrenin Quartet in the first performance of a song cycle by Jean Françaix, "La Cantate de Mephisto", a clever, sophisticated, but rather superficial work.

Artur Schnabel undertook a marathon series of five completely sold-out concerts with orchestra this fall, playing four concertos in each, at weekly intervals. At his last concert, in which he was given excellent support by Jean Fournet, his performances of Beethoven's Third and Chopin's F minor Concertos, beautiful though they were, seemed overrelaxed and mellow. It became obvious later, that he had been saving himself for the fireworks he displayed in Rachmaninoff's Variations on a Theme of Paganini, which had all the brilliance and excitement we expect from this work.

Hallé Orchestra Heard

Sir John Barbirolli, who brought the Hallé Orchestra to Paris, did not draw a full house. This conductor has always been a master of detail and rarified tone effects, and his performances of Vaughan Williams' Fantasy on a Theme of Thomas Tallis and Roussel's Sec-

ond Suite from "Bacchus and Ariane" were highly rewarding; he was less successful in sustaining the giant proportions of Brahms's First Symphony.

Ernst and Lory Wallfisch introduced an interesting Sonata for viola and piano by Jacques de Menasse at the Ecole Normale, and gave proof of their beautiful ensemble playing in works by William Flackton, Schubert, Schumann and Brahms.

Julius Katchen's recital this fall at the Salle Pleyel marked another milestone in the brilliant young pianist's rise to fame and maturity.

Another American pianist, Richard Tetley Kardos, was heard in an agreeable program at the American Embassy Theater, which has also featured Léonid Massine in a short dissertation on the place and influence of American music in the field of dance.

he did at the first performance 15 years ago.

A fresh and charming revival of "Pagliacci" was presented, with Bertil Bokstedt conducting. Bengt Peterson staged the work. All singers were newly cast except Hugo Hasslo, as Tonio. Kjerstin Dellert was a fascinating Nedda, full of life and singing with ringing beauty. The Italian tenor Luigi Carrara sang Canio in pure Swedish and gave a touching rendition of the part, and as Silvio a most sympathetic young baritone, Ingvar Wixell, good-looking and singing well, made a promising debut.

Lucine Amara sang Desdemona in an outstanding performance of "Otello", conducted dynamically by Mr. Ehrling, with Mr. Svanholm as a stunning Otello, and Sigurd Björling as a convincing Iago. Later Miss Amara appeared as Mimì in "La Bohème". Her soft voice was expressive and had a remarkable carrying power. She moved easily about the stage and seemed to be a very sweet and charming artist though lacking pointed personality.

Lawrence Winters' appearances with the Royal Opera in Stockholm early this month marked the first time a Negro artist has sung there. His welcome visit included five performances—two as Rigoletto, two as Scarpia in "Tosca", and one as Amonasro in "Aida".

The American baritone thoroughly conquered the hard-to-please Stockholm audience, for he disclosed a beautiful, expressive voice; virile warmth in his singing and acting; dramatic power; and a sincerity that made his portrayals convincing and touching.

Birgit Nilsson's Tosca and Aida were a fine match for Mr. Winters' Scarpia and Amonasro. Eva Prytz was a ravishing and deeply moving Gilda in "Rigoletto", and Luigi Carrara was a fresh-voiced and winning Cavaradossi in "Tosca".

Drottningholm Theater

High spots of the late summer and early fall season were the performances at the 18th-century theater at Drottningholm Castle. "Il Maestro di Musica" wrongly attributed to Pergolesi was programmed, an opera buffa in two acts with musically rewarding parts. Elisabeth Söderström, soprano, sparkled like a star as Lauretta, and her ravishing singing showed surprising improvement. Lamberto Gardelli conducted, and the sets were authentic, dating from 1770.

Other summer events of importance were the night concerts in the entrance hall of the National Museum, conducted by Haakan von Eichwald; and the open air recitals in Tivoli, in one of which Nicolai Gedda, tenor, kept his audience spellbound with a distinguished program of airs of delicate sentiment, by Mozart, Bizet, Tchaikovsky, and Gounod. Kurt Bendix was a satisfying accompanist.

The extended guest appearance of The Old Chinese Peking Opera

was one of the most interesting events of the fall season. With the ears aching after three hours of queer and intense sounds, by instruments as well as voices, one yet definitely did not want to have missed it. Such a strange, but artfully disciplined performance has seldom—if ever—been given on Western stages.

—INGRID SANDBERG

Momentous Aida Opens San Carlo Season

NAPLES.—The San Carlo Opera opened its five-month season with a production of "Aida". The occasion was a momentous one, for the historic theater was the first to open its doors among the big theaters. Interest ran high; *tutto esaurito* (Sold Out) was pasted over the billboards, and on the night of the premiere, roses and TV cameras were everywhere.

The Sovrintendente, Pasquale di Costanzo, insisted that the staging follow the style of the music; Cristini's monumental build-up was in the grand manner and even included a special front curtain and painted wooden canopy above the proscenium arch. It did not, however, add anything fundamentally new to the visual idea of "Aida" although it was sparsely conceived, and the Nile worked by new machines recently bought in Germany. The imprisonment of Radames was a convincingly claustrophobic proceeding, in a small cell entered by staircase from the pavement of the Judgment Hall. The scenes, built mostly in wood with painted backcloths, replaced the cardboard and canvas flats which up to a few years ago were normally used.

Corelli Substitutes

No sooner does the summer season end than the theaters set to work with hammer and chisel; the Scala held its fall symphony concerts surrounded by dust-sheets, and Rome has put off the gala opening until Dec. 26 for the same reason. The San Carlo, however, had to open before its elegant *Ridotto* (foyer) had completed its transformation, the third in fifteen years, because of Mario del Monaco's departure for the States. By the irony of fate, he fell ill, and Radames was sung on short notice by Franco Corelli, a young and good-looking tenor. His nervousness betrayed him in "Celeste Aida", but he found his confidence and his vibrant top notes in the third and fourth acts. He was partnered by Antonietta Stella, gracious and pathetic as Aida. Her voice was not an extremely dramatic one but it was steady, warm and flexible, with sudden exquisite quiet tones which floated right over the top of the ensembles. In looks she was more than a match for Barbieri's Amneris. Because of its vindictiveness, Amneris is not Fedora Barbieri's ideal role, but she was splendid in the trial scene. Mario Petri was a statuesque High Priest, while Anselmo Colzani played Amonasro with passion and controlled power. The conducting was in the skilled hands of Vittorio Gui, who, though extremely careful in phrasing and details, seemed to stifle the robust and breathless Verdian climaxes. The illness of the stage-director, Franco Enriquez, meant the last-moment substitution of Carlo Maestrini, who had no time to adequately discipline the entries of chorus and ballet and the 500 extras of the Triumph Scene.

—CYNTHIA JOLLY



Lawrence Winters, as Rigoletto, and Eva Prytz, as Gilda, at the Royal Opera in Stockholm.

Enar Rydberg

Winters Conquers Audiences In Stockholm Opera Debut

SOME important revivals, and a magnificent presentation of the annual "Ring" cycle, in November, graced the Stockholm Opera's fall season. In the "Ring", Sven Nilsson sang Fasolt for the first time; otherwise the cast was familiar, with Birgit Nilsson, Brünnhilde; Set Svanholm, Siegmund and Siegfried; Sigurd Björling, Wotan, the Wanderer, and Gunther; Aase Nordmo-Löfberg, Sieglinde; Leon Björker, Hagen, Hunding, and Fafner; Betty Björling, Fricka; Gösta Björling, Mime; and Anders Näslund, Alberich.

Sixteen Ehrling, the youthful *chef d'orchestre* of the theater, conducted the whole cycle for the first time. He has become a true and clear interpreter of music. As before, Harald André staged the work with culture and style.

The revival of "Die Meistersinger" was distinctive, with new sets and costumes, a new stage director, conductor, and artists, except for Mr. Svanholm, who portrayed Walther with charm, poetry, and chivalry; and Mr. Björker, who sang Pogner with poise and authority. The performance, conducted with freshness and taste by Mr. Ehrling, and staged skillfully by Bengt Peterson, was one of the most even and thoroughly studied of the season. Sigurd Björling gave a grand portrayal of Hans

Sachs, due to his bright and sonorous singing, and the warm and gleaming personality and keen sense of humor with which he endowed the cobbler. Vocally, Miss Nordmo-Löfberg has improved remarkably, and her voice usually was even and beautiful, as Eva. Sven-Erik Vikstrom sang David's long and demanding part with perfect security, and acted with assurance.

An uneven revival of "The Marriage of Figaro" was acceptably conducted by Stig Westerberg. Hjordis Schymberg displayed fine spun singing and noble manners as the Countess. Kjerstin Dellert was an enchanting Cherubino, singing exceedingly well. Both ladies appeared in their parts for the first time, and both acted in true 18th-century style. Joel Berglund made his debut as stage director with this production, refreshing the old Dobrowen staging, and acted as personal instructor to all the newcomers.

The young mezzo-soprano, Kerstin Meyer, scored an artistic success in a noteworthy revival of "Singoalla", an opera by the Swedish composer Gunnar de Frumerie. Miss Meyer enacted the title role in a highly convincing manner. Herbert Sandberg conducted. Mr. Svanholm sang the leading tenor part. Erland, Singoalla's lover, as

Ruth Page Ballets Brought To Broadway Theater

Manhattan has a habit of giving itself gifts during the holiday season in the way of special and toothsome entertainment that seems to go just right with the gay Christmas wrappings and the tinsel on the tree. It delivered itself a beauty this year with a pre-Christmas week of the Ruth Page Ballets, beginning Dec. 20 at the Broadway Theater. Imported from Chicago, the Page dancers offered two lavish productions originally done for the Chicago Lyric Theater this season, "The Merry Widow", starring Alicia Markova in the title role, and "Revenge", based on music from "Il Trovatore", and featuring Oleg Briansky, Sonia Arova, Bentley Stone and Ruth Ann Koesun. The corps was that of the Chicago Ballet Company.

Both works were choreographed by Ruth Page and they revealed once more what a resourceful dance creator and wise woman of the theater Miss Page is. No innovator nor seeker after heady, unballoistic revolutions in movement, her ideas are mostly traditional, even commonplace sometimes, but there is a freshness and originality in the way she puts things together that makes everything meaningful, fluid and handsome to look at. And she leaves nothing to chance in the dramatic department. Every turn and gesture makes literal sense in terms of

acting and no one could come away from the theater with a fuzzy impression of what had transpired there.

"The Merry Widow", dazzlingly dressed and staged, the Lehar music arranged a mite lugubriously by Hans May and Isaac Van Grove, yet gay and danceable, was the toast of the evening. Alicia Markova as a sourette (she of the chaste "Giselle" and "Swan Lake") was a revelation. She proved herself a delightfully pert and winsome comedienne and one hopes she may have more opportunities to display this hitherto hidden talent. Bentley Stone, in an hilariously clever characterization of Baron Popoff, complemented her perfectly.

Verdi's "Il Trovatore" seemed in prospect a wildly improbable source, dramatically as well as musically, for a ballet, and so it was, although Miss Page managed to trace the complicated threads of the plot with clarity—something of a triumph in itself. There is not much dance-like music in Verdi's gloomy score, despite Mr. Van Grove's valiant efforts to turn what he could to account. The "Anvil Chorus" had the right beat, but seeing it danced to was somehow irretrievably comical.

This being the season for bad couplets, perhaps I may be permitted to conclude: Miss Page, it was so short a stay, please come again another day.

—RONALD EYER

Dance Theater-Berlin Makes New York Debut

The Dance Theater-Berlin, of which Tatiana Gsovsky is director and choreographer, paid its first visit to New York on Dec. 21 and 22 at the Brooklyn Academy of Music. François H. Jarosch conducted the orchestra, and Horst Goebel and Clarence Ledbetter were the pianists. The program consisted of four ballets by Miss Gsovsky: "Orphée" (music by Liszt); "Souvenirs" (Offenbach-Karlinsky); "Signale" (Giselher Klebe); and "Hamlet" (Boris Blacher).

To come straight to the point, the choreography of all of these works was incredibly old-fashioned and in some instances really inept. Nor did the dancers do anything to give the lie to the tradition that Germany has never been at her best in the field of classical ballet. In her use of more modern techniques and ideas Miss Gsovsky was even less fortunate.

Gisela Degee and Svea Koeller were brilliant; Gert Reinholm revealed dramatic talent though a less impressive dance technique; and Harold Horn and Ralph Smolik proved to be good character dancers. But the company as a whole was merely hard-working; and the material was straight out of the 1920s, without having the quaint charm of the period. Of the costumes and scenery, the less said the better.

The best work on the program was "Hamlet". Though far too literal and literary in its approach, it did contain some ingenious passages of choreography, some good plastique and miming, and a mad scene for Ophelia that was both balletic and dramatically moving. Mr. Reinholm had dignity as the unhappy prince; Miss Degee was a touching Ophelia; Miss Koeller was a sultry and believ-

able Gertrude; Mr. Horn was a sensual and striking Claudius; and Mr. Smolik achieved some bravura, as Laertes. But the choreography was still inadequate to the lofty theme, and Boris Blachere's score was effective without being musically memorable.

"Signale", a melodramatic mish-mash, was positively embarrassing, especially in the sections that were supposed to be jazzy and physically abandoned. The fact that one of the props disintegrated seemed somehow appropriate. The Offenbach piece was reminiscent of German cabaret style without retaining its blatantly vulgar appeal. And "Orphée", apart from a few striking lifts and holds, was tepidly neo-classic in style, tinged strongly with athletic display. A word of commendation should go to Robert Ackart's lighting, which did much to offset the drabness of the décor.

Dance Theater-Berlin boasts some capable artists, but this program was scarcely something to bring across the ocean to one of the dance capitals of the world.

—ROBERT SABIN



Margot Fonteyn, Beryl Grey, and Michael Somes in the NBC-TV presentation of "The Sleeping Beauty"



Alicia Markova in the title role of "The Merry Widow"



Bentley Stone as the Count di Luna in "Revenge"

NBC Presents Sadler's Wells Ballet on Television

The colorcast of the Sadler's Wells Ballet's production of "The Sleeping Beauty" on the NBC-TV "Producers' Showcase", from 8 to 9:30 p.m. on Dec. 12, was an important event for the dance. Although only relatively few viewers saw the telecast in color, millions saw it in black and white. The cast was a gala one, including Margot Fonteyn, Michael Somes, Frederick Ashton, Beryl Grey, Rowena Jackson, Brian Shaw and others of the company's most brilliant dancers. The performance was telecast from the NBC Brooklyn Color Studios and it was sponsored by RCA Victor and the Ford Motor Company.

Before coming to the "ifs" and "buts," it should be stated that all dance lovers should be grateful that so long and so elaborate a ballet was telecast, enabling a vast public to see a distinguished company in one of its best productions. Although there were some regrettable cuts, much of the work was given intact, and Miss Fonteyn was able to project something of the aura of great classical dancing, especially in the last scene, in which she was magnificent.

In color, the bits of character dancing came over much more effectively than the technically subtle and purely classical passages, and many of the ensembles were so distant from the camera that they lost some of their stage effect. This must have been even more true in black and white. I was grateful that the cameramen tried to keep the dancers' whole bodies in view as much as possible, and that

they did not cut off groups of dancers from ensembles, but gave us the complete patterns, whenever they could. But there were several passages where close-ups would have been legitimate, and there should be some way of getting closer to the dancers in large ensembles and obtaining larger images of them on the screen. In the "Bluebird" pas de deux, Miss Jackson fared far better than Mr. Shaw, whose fabulous beats were scarcely visible. This was one striking instance where the camera work could have been better. But no doubt many lessons were learned from this telecast and the problems involved must have been terrifying.

The "narrative play" which introduced the ballet performance was inexcusably silly and unnecessary. David Wayne, as Harlequin, seemed embarrassed, as well he might be with such hopeless material, and the three small children involved were maddeningly arch. The overlong commercials, which broke into the ballet in disturbing fashion, were also in the worst possible taste. Yet with all its faults, this telecast was good for the dance and good for television, and it is to be hoped that a favorable public reaction will make possible future more tactful and expert undertakings of a similar sort.

—ROBERT SABIN

Pearl Primus At International House

A program of African ceremonial and ritual dances was given at International House, on Dec. 19, by Pearl Primus and African students. It included a royal procession of welcome; a Shango, danced by Miss Primus; the "Apke", from the Gold Coast; the Watutsi dance "Impinyuza", performed by Percival Borde; a typical love dance, "Samoli" ("Somebody's Child"), depicted by Francis Cann and others; the "Sansa", a dance of welcome found among the people of the hinterland of Liberia and some of the West African coastal areas, performed by Miss Primus; and the "Adewu" (Hunting Ceremony), performed when a young man kills his first lion or elephant. Costumes were generally indigenous. The dances were performed to music played on drums, maracas, a cowbell struck with a stick, and claves.



OPERA at the Metropolitan

(Continued from page 3)

canary parts. They will take care of themselves. Of course, there is bravura aplenty for Norina, and in this the young soprano was absolutely secure, but it was in the cantilena that she shone most brightly.

The experience that Frank Guarrera has had in Mozart's "Cosi fan tutte" served him in good stead in the role of Dr. Malatesta, for he who can sing Mozart well can sing anything.



Photos by Sedge LeBlanc

Thomas Schippers

The revolving stage proved ideal for comedy, eliminating awkward waits and pauses and keeping the moods alive. Nor should Mr. Roth's amusing costumes and very Mediterranean sets go without praise. On this evening, no one could have felt that the Metropolitan was charging too much for what it provided; everyone had a delightful time.

Rigoletto, Dec. 14

Making his Metropolitan Opera debut, Gianni Poggi sang the Duke in the season's fourth performance of "Rigoletto". The young Italian, engaged for one guest appearance, has sung extensively in his homeland and is known to Americans through his recordings. Though his singing was uneven during the early part of the evening, Mr. Poggi showed that he is gifted with a warm, lyric voice, which was not immense in volume but which carried clearly and effortlessly. That "Questa o quella" was a little hurried and tonally blurred was probable caused by the strain of a Metropolitan debut. By the third act Mr. Poggi settled down and produced some beautiful, caressing tones in "Parmi veder". In the Quartet, apparently, he misjudged the acoustics, for his voice predominated to such an extent that the other principals were practically inaudible. Historically, Mr. Poggi was less convincing. He made the Duke a good-natured, rather placid fellow and acted with broad, often comic gestures.

Other members of the cast were familiar—Roberta Peters, as Gilda; Robert Merrill, as Rigoletto; Martha Lipton, as Maddalena; Nicola Moscona, as Sparafucile. Completing the list were Thelma Votipka, Norman Scott, Clifford Harvuot, Gabor Carelli, Calvin Marsh, Heidi Krall, Vilma Georgiou, and Louis Sgarro. Fausto Cleva conducted. —F. M., Jr.

Andrea Chenier, Dec. 15

All three leading roles in Giordano's "Andrea Chenier" were in fresh hands at this performance. Making their first appearances this season in this opera were Richard Tucker, in the title role; Herva Nelli, as Maddalena; and Leonard Warren, as Gérard. Charles Anthony also took the role of the Spy for the first time this season. The rest of the cast was familiar, with Martha Lipton, as the Countess; Rosalind Elias, as La Bersi; Sandra Warfield, as Madelon; Salvatore Baccaloni, as Mathieu; and, in other roles, George Cehanovsky, Gabor Carelli, Norman Scott, Osie Hawkins, Frank Valentino, Lawrence Davidson, and Louis Sgarro.

After a listless first act on the part of the singers, the orchestra, and Fausto Cleva, the conductor, the performance grew steadily in dramatic intensity and musical surge until Miss Nelli and Mr. Tucker brought down the house with the impassioned final scene of the doomed lovers. In Act I, Mr. Tucker forced his voice, shouting out certain climactic tones instead of singing them as written. But as the evening progressed, he sang more freely and with more lustrous tone. "Come un bel di di maggio" found his voice at its lyric best, and in the final pages of the score his singing had heroic power without the tightness and sense of squeezing that had marred it earlier in the opera.

Like Mr. Tucker, Leonard Warren could summon up grandiose power when he needed it, but his most beautiful singing was in the more lyric passages. In Act III, he made the outburst of passionate desire for Maddalena actually terrifying in its force, and, earlier, the "Nemico della patria?" was graphically worked out. Mr. Warren is so good in Act III that one wishes that he would bring up his characterization of Gérard in Act I to the same level of conviction. His denunciation of the *ancien régime* lacks the bitterness of his confession to Maddalena of his tortured longing. Throughout the evening, however, he was able to produce the most voluminous tones with firm support and impeccable resonance.

Miss Nelli spun out some exquisite tones in appropriate passages, and in the final scene she let herself go in an impressive tragic climax. But elsewhere, notably in the aria "La mamma morta," her singing and acting, for all their expertness, were small in scale and pallid.

A word of praise should go to Mr.



Gianni Poggi as the Duke in "Rigoletto"

Anthony for a finished characterization, as the Spy. He sang the "Donna innamorata" with overtones of slimy malice that made one want to strangle him, which is exactly what Giordano intended. Mr. Baccaloni's capital Mathieu was as vivid as ever, and Mr. Valentino sang especially well at this performance. —R. S.

La Forza del Destino, Dec. 16

Thanks to the glorious singing of Zinka Milanov, this performance was saved from dismal mediocrity on the stage. In the pit, Fritz Stiedry and the orchestra achieved much of the humanity and tragic feeling and some of the melodramatic wildness of the score. Miss Milanov began nervously, but by the time she had reached the scene before the Church of the Madonna degli Angeli (Act I, Scene 2 in the Metropolitan Opera production) she was singing with the beautiful tone, the floating ethereal phrasing, and the luminous power that make her one of the great operatic sopranos of her time. Her "Pace, pace, mio Dio!" in the last scene had its full magic on this occasion. Miss Milanov is no Duse, when it comes to acting, and she can be vocally flustered at times, but how glorious she sounds, when everything is going well!

Kurt Baum substituted for Mario Orlica, in the role of Don Alvaro. He has appeared to far greater advantage in other performances, nor was the Don Carlo of Josef Metternich distinguished. The duets between the two were as dispiriting, visually, as they were strained, vocally. In the duel, far from being in any danger of inflicting injury on each other, they seemed far more likely to injure themselves with their swords. As the proud Spanish father, Louis Sgarro wore a wig that made him look more like Whistler's mother than a grandee of Spain; and Otto Edelmann simply did not produce the low tones demanded by Verdi in the taxing role of Padre Guardiano, although, above, his voice was pleasing and rotund in quality. Gerhard Pechner won a deserved round of applause for his lively characterization of Fra Melitone, but he worked too hard for it.

Since Preziosilla is robbed of all of her best bits in this truncated version of Verdi's opera, Margaret Roggero did not have much to work with, but she sang well. The others in the cast were Thelma Votipka, as Curra; Alessio De Paolis, as Trabucco; and George Cehanovsky, as the Surgeon. The ballet, which has been improving this season, also suffered a lapse, and was seldom on the beat in choreography that looks very effective when it is crisply executed. —R. S.

Aida, Dec. 19

One of the more dispiriting performances of recent years at the Metropolitan was this "Aida". Perhaps the company was upset by a last-minute cast change. Zinka Milanov, the announced Aida, became indisposed and was replaced by Herva Nelli. Well-routined in the part from countless previous performances, Miss Nelli went through the action without trouble, but she apparently had been unable to warm up her voice sufficiently, for it lacked the fullness and smooth-

ness that have made it a pleasure to hear on other occasions.

The regality of Elena Nikolaidi's Amneris was evident in a restrained way, but her Judgment Scene was impassioned enough to rouse an otherwise apathetic Monday-night audience to excited applause. If her voice lacked the opulence and size for Amneris' music, Miss Nikolaidi at least sang with musicianly care for phrase and rhythm. Mario Orlica produced about an equal number of good and bad tones as Radames. Appearing here for the first time as Amonasro, Josef Metternich acted and sang in a brusque, dry manner; further performances should give his characterization more depth and power.

It remained for Giorgio Tozzi, as Ramfis, to make the one truly satisfactory contribution of the evening.



Giorgio Tozzi as Ramfis in "Aida"

His rich bass voice poured forth effortlessly; he sang accurately and with complete understanding of the dramatic situations involved.

Completing the cast of singers were Shakeh Vartenissian, as the Priestess; James McCracken, as the Messenger; and Louis Sgarro, as the King. The ballet, headed by Carmen de Lavalade, disported itself zestfully. Not so Fausto Cleva, who kept the music moving along but without animation—one of the few disappointing performances I have ever heard him conduct. —R. A. E.

The Tales of Hoffmann, Dec. 24

The Metropolitan Opera gave its audience a beautiful Christmas present with this delightful performance of "The Tales of Hoffmann". Seemingly reflecting the holiday mood, the orchestra, under Pierre Monteux, has seldom been in better spirits. The chorus, particularly in the Prologue, sang with festive gusto. Perhaps the holiday atmosphere hindered Martial Singher, for his four impersonations of the devil have seemed more sinister on previous occasions.

Of the principals, Laurel Hurley, as Olympia, and Jarmila Novotna, as the seductress Giulietta, were new to the cast, and each was highly successful. Miss Hurley was as pert a mechanical doll as one could ask. Lovely in sound and technically secure, her voice executed the coloratura cleanly. Miss Novotna acted with immense charm and coquetry and was always beautiful to behold. Though her voice was not always projected clearly, she sang ex-

pressively and with an abundance of refinement.

Included in the cast were Richard Tucker, as Hoffmann; Lucine Amara, as Antonia; Mildred Miller, as Nicklausse; and Paul Franke, Clifford Harvuot, Norman Scott, Sandra Warfield, Alessio De Paolis, Lawrence Davidson, James McCracken, Calvin Marsh, and Natalie Kelepovska.

—F. M., Jr.

Other Performances

The fifth week at the Metropolitan opened with "Carmen", on Dec. 12, with Blanche Thebom singing the title role for the first time this season. Tibor Kozma conducted, also for the first time this winter. "Tosca" was repeated on Dec. 13, with Renata

Tebaldi, Richard Tucker, and Leonard Warren again in the leading roles. The afternoon performance of "Cosi fan tutte", on Dec. 17, found Lorenzo Alvary singing the role of Don Alfonso, in place of John Brownlee. "Faust", given in the evening, had Robert Merrill as Valentin, the only cast change from the previous performance.

In the sixth week, "Faust" was given a third time, on Dec. 21, with Rosalind Elias as a new Siebel of the season. Mario Orlica sang his initial Don Alvaro at the opera house in the Dec. 22 "La Forza del Destino". "Lohengrin" was the Saturday afternoon broadcast opera on Dec. 24. In its four performances this season at the Metropolitan the cast of the Wagner opera has remained unchanged.

OPERA elsewhere in New York

Scherman Conducts Kleinsinger Fantasy

The Little Orchestra Society, Thomas Scherman, conductor, presented its second concert for young people this season in Hunter College Assembly Hall, on Dec. 17 at 11:00 a.m. The premiere of the musical fantasy "The Tree That Found Christmas," with music by George Kleinsinger, and book and lyrics by Joe Darion after Christopher Morley's story "The Tree That Trimmed Itself," was a delightful experience.

The allegorical plot centers on a poor little boy who by his love and care helps transform a small, scrubby spruce into a great Christmas tree enjoyed by the entire village. The text is unaffected, interesting, and sometimes quite humorous, and both music and action flow continuously. The miniature opera has been delicately, skillfully scored by Mr. Kleinsinger, and contains many lively tunes, harmonized imaginatively.

Frank Rogier, who portrayed a vendor of Christmas trees, and Norman Atkins, as the Old Woodcutter, sang heartily. Teddy May and Barbara Ansis mimed the part of the Little Boy. Other singers were Lee Cass, as the Big Spruce Tree; Jonathan Anderson, as the Little Tree; and Robert Ossorio and Buck Shalomith as Woodsmen. Boys of the Choir of St. Thomas Church, William Self, choirmaster, participated. Mattlyn Gavers was the choreographer for the production. Ruth Morley's scenery and costumes were modest and effective. Max Leavitt directed the opera.

The program opened with the prelude to Bizet's L'Arlésienne Suite No. 1. Parts of Arensky's Variations on a Theme by Tchaikovsky were performed.

—D. B.

American Opera Society Town Hall, Dec. 13

The sumptuous voice of Elena Nikolaidi was heard in both of the works offered by the American Opera Society on this evening: Monteverdi's "Il Combattimento di Tancredi e Clorinda", and Purcell's "Dido and Aeneas". Arnold U. Gamson was again the hard-working conductor, and a capacity audience bore witness to the name that this enterprising organization has made for itself by bringing us music that we seldom or never have a chance to hear.

In the Monteverdi cantata, Miss Nikolaidi sang the part of the Narrator, and the parts of Tancredi and Clorinda were performed by Rawn

Spearman and Ellen Faull. Mr. Gamson went awry in his presentation of this work. The music was played and sung in semidarkness, the singers being enveloped in black cloaks and standing at the sides of the stage. Attention was focused on the Narrator. All this was wrong. Unless the work is given in straight concert form with no attempt at stage effects, the figures of Tancredi and Clorinda should be most prominent, despite the fact that they sing very little. Best of all, the events so beautifully described in Tasso's poetry should be mimed by

two dancers, with the singers and instrumentalists in the background or offstage.

Musically speaking, Miss Nikolaidi brought great dramatic fervor to her role, but the orchestra was too loud, the harpsichord too subdued, and the singers were out of balance. Miss Faull was troubled by a tremolo in sustained tones and had other vocal difficulties that this accomplished artist usually does not have to contend with.

Far more satisfactory was the performance of the Purcell masterpiece. Miss Nikolaidi, tastefully and beautifully gowned in black with a gold-embroidered reddish scarf, was a tragically impressive Dido, and she did not disappoint her hearers in the famous lament, "When I am laid in earth". The ring of true anguish was in it. As Belinda, Miss Faull was in better estate than she had been earlier, although this was not her evening, despite some brilliant work in the air "Haste, haste to town" and elsewhere. Paul Franke sang with notable solidity and clarity of diction, in the role of Aeneas. Sandra Warfield was a vivid and venomous Sorceress; and the others in the cast were Mr. Spearman, as a Sailor, and Lynn Clarke, as a Lady. The chorus had pitch troubles, notably in the echo chorus, in which the echo played some very peculiar tricks; but it sang with vigor throughout. Although the orchestra sounded a bit too vehement, even coarse, at times, it played with power and intensity. It was good to hear these two monuments of dramatic music, even though the performances had failings.

—R. S.

Artists and Management

Merrill Signs NAC Contract

Robert Merrill recently signed a new, exclusive long-term management contract with National Artists Corporation. Singer of leading baritone roles at the Metropolitan Opera Company, Mr. Merrill is appearing with the company this season in such operas as "A Masked Ball", "Rigoletto", "Faust", "Carmen", "Lucia di Lammermoor", and "Aida", and is scheduled to be the guest soloist on the Voice of Firestone on Jan. 30. Mr. Merrill will be booked by NAC in the concert and opera fields.

Giesekeing Tour To Go On

The injuries suffered by Walter Giesekeing in his recent bus accident, which hospitalized him, will probably not interrupt the schedule of his North American tour, according to Andre Mertens, of Columbia Artists Management, under whose personal direction the pianist appears here. Mr. Giesekeing is to begin his tour on Feb. 14, in Minneapolis, and play throughout the country through April.

Koester and Stahl To Tour North America

The dance team of Liselotte Koester and Jockel Stahl will make its first North American tour from December, 1956, to March, 1957, with two weeks of performances in New York City during the Christmas holidays, under the auspices of Columbia

Artists Management, Inc., personal direction of Andre Mertens. Principal dancers of the Berlin Municipal Opera, Miss Koester and Mr. Stahl recently gave 18 soldout performances in Moscow. Their character interpretations range widely in style.

Shaw Accepts Cleveland Post

CLEVELAND.—Robert Shaw, conductor of the Robert Shaw Chorale and Orchestra, has been named associate conductor of the Cleveland Orchestra. Mr. Shaw will assume his duties next October, succeeding Rudolph Ringwall, who is retiring after 30 years' service with the Cleveland Orchestra.

In addition to being associate to George Szell, musical director of the Cleveland Orchestra, Mr. Shaw will conduct several symphony concerts and 35 children's programs. He will also be conductor of the Cleveland Orchestra Chorus.

These new duties will prevent Mr. Shaw from touring with the Robert Shaw Chorale in the 1956-57 season, but he does not plan to dissolve the organization. He will also continue his duties as conductor of the summer concerts by the San Diego (Calif.) Symphony, which he has led during the last three seasons.

Olney To Present Two Groups

The Fujiwara Opera Company of Tokyo, Japan, will make their first American and Canadian tour, under the patronage of the Japanese Foreign Office. The company appeared

for the first time in New York City three years ago with the New York City Opera, and later gave performances in Los Angeles and San Francisco.

The company's repertory of 26 productions includes Gilbert and Sullivan's "The Mikado" and Puccini's "Madama Butterfly", both of which will be heard on the coast-to-coast tour. The group of 60, including symphony orchestra, will present the operas with the costumes and décor as given in their native country.

By special arrangement with Fine Arts Enterprises, Inc., booking arrangements are being handled by Julian Olney. Mr. Olney also announces another Paul Gregory show, "The Big Banjo", for a cross-country tour prior to its New York opening in September. In addition to an ensemble of ten banjos, it will feature the Walter Schumann Chorus and probably will star Van Johnson.

New Conductors And Managers

Several appointments of conductors and managers, not previously announced, have been released recently. Among them are Walter Charles, who has been named conductor of the Abilene (Texas) Symphony; George Perkins, conductor of the Billings (Mont.) Symphony; Robert Groth, conductor of the Grande Ronde (Ore.) Symphony for the current season during the leave of absence of Rhodes L. Lewis; Anthony Raisis, conductor of the Oak Ridge (Tenn.) Symphony; and Mathys Abas, conductor of the Waterloo (Iowa) Symphony.

Managers with new positions include Martha Lou Man, Abilene (Texas) Symphony; Benson Snyder, Connecticut (Bridgeport) Symphony; Joseph F. Duke, East Texas (Tyler) Symphony; William J. Hilbrandt, Jr., Jacksonville (Fla.) Symphony; Mrs. Harold Rieger, Kalamazoo Symphony; Palmer Quackenbush, Norfolk Symphony; Andrew C. Edgerton, Saginaw Civic Symphony; Alice R. Erel, Toledo Orchestra; and Douglas Richards, Beaumont (Texas) Symphony.

Freccia Resigns Baltimore Post

BALTIMORE.—Massimo Freccia has resigned as conductor of the Baltimore Symphony, effective in March. The orchestra has suffered financial setbacks and is threatened with dispersal, since it lacks funds to pay long-standing debts. A full-page advertisement appeared in the Baltimore Sun stating that unless \$116,000 "is raised by Jan. 7 there will be no more Baltimore Symphony Orchestra".

Steinberg Renews Pittsburgh Contract

PITTSBURGH, PA.—William Steinberg, who has been musical director and conductor of the Pittsburgh Symphony since 1952, has signed a three-year contract starting with the 1956-57 season.

Entremont To Return To United States

Philippe Entremont, 21-year-old French pianist, will return to the United States for his third tour, in the 1956-57 season, under the management of Concert Associates, Inc.

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•

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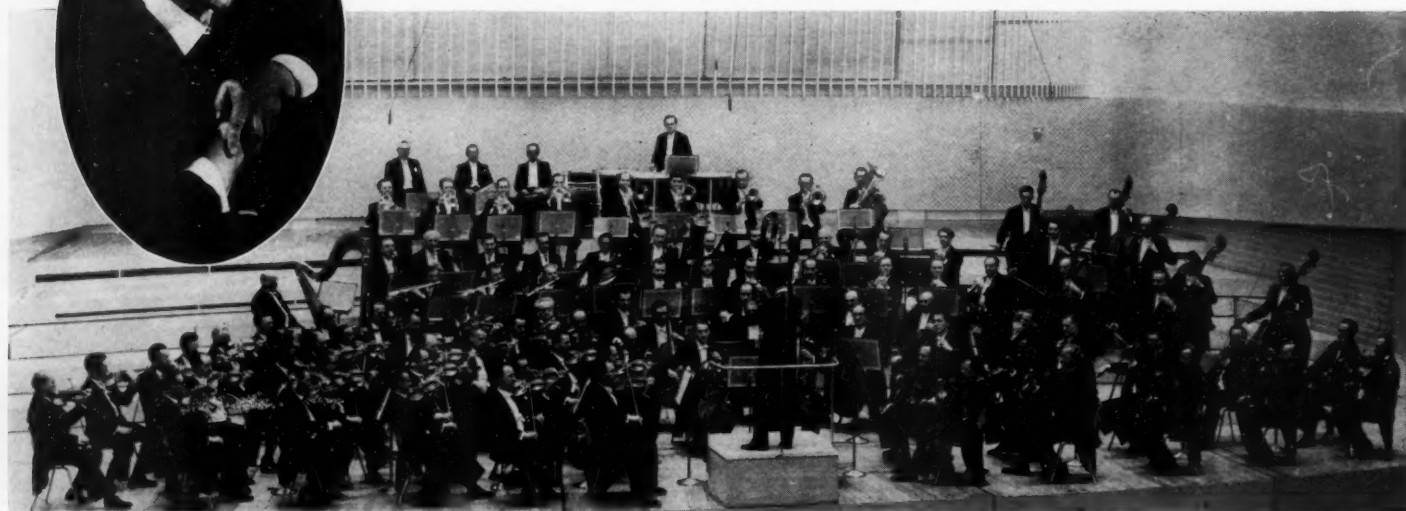
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January 1, 1956

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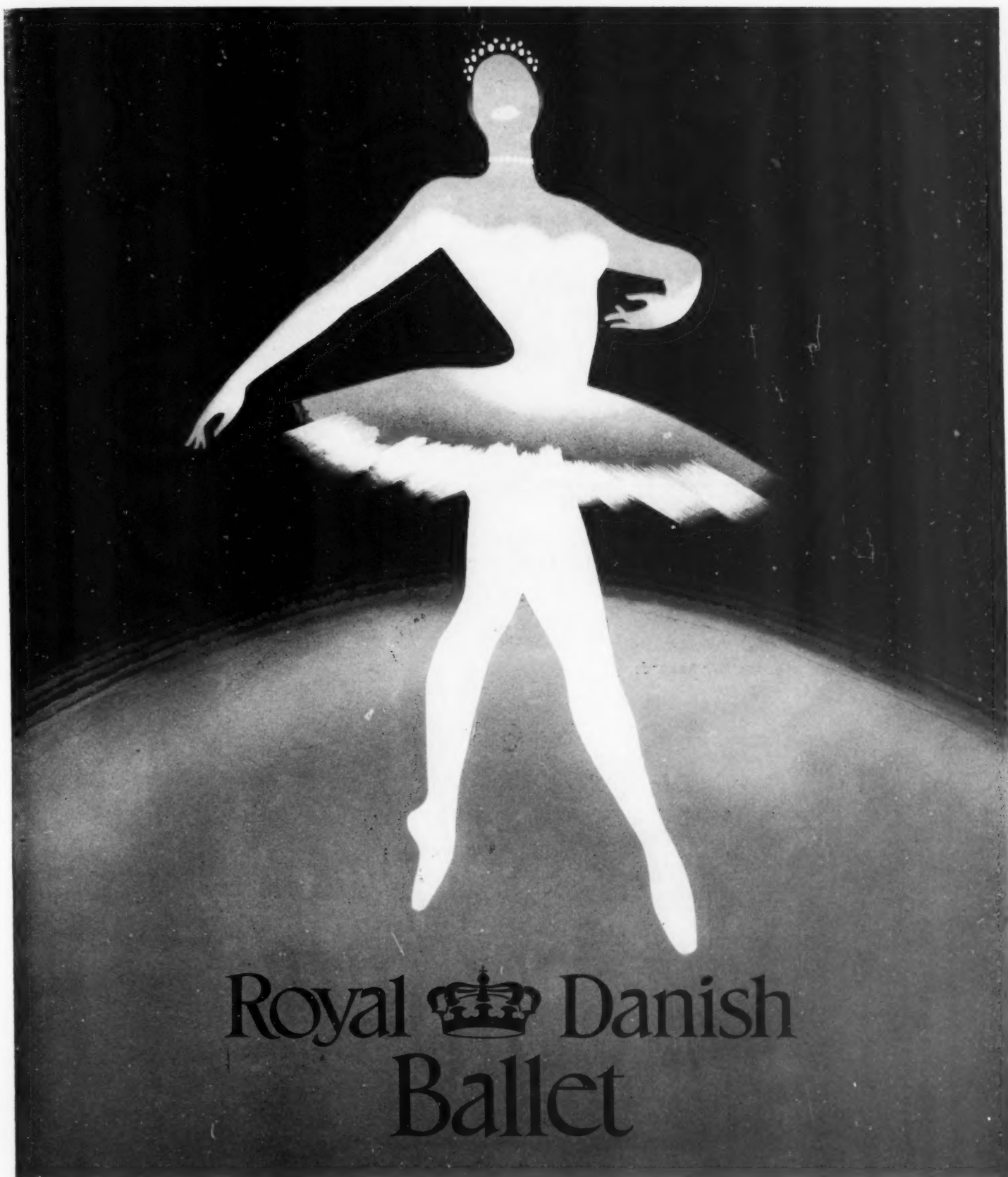


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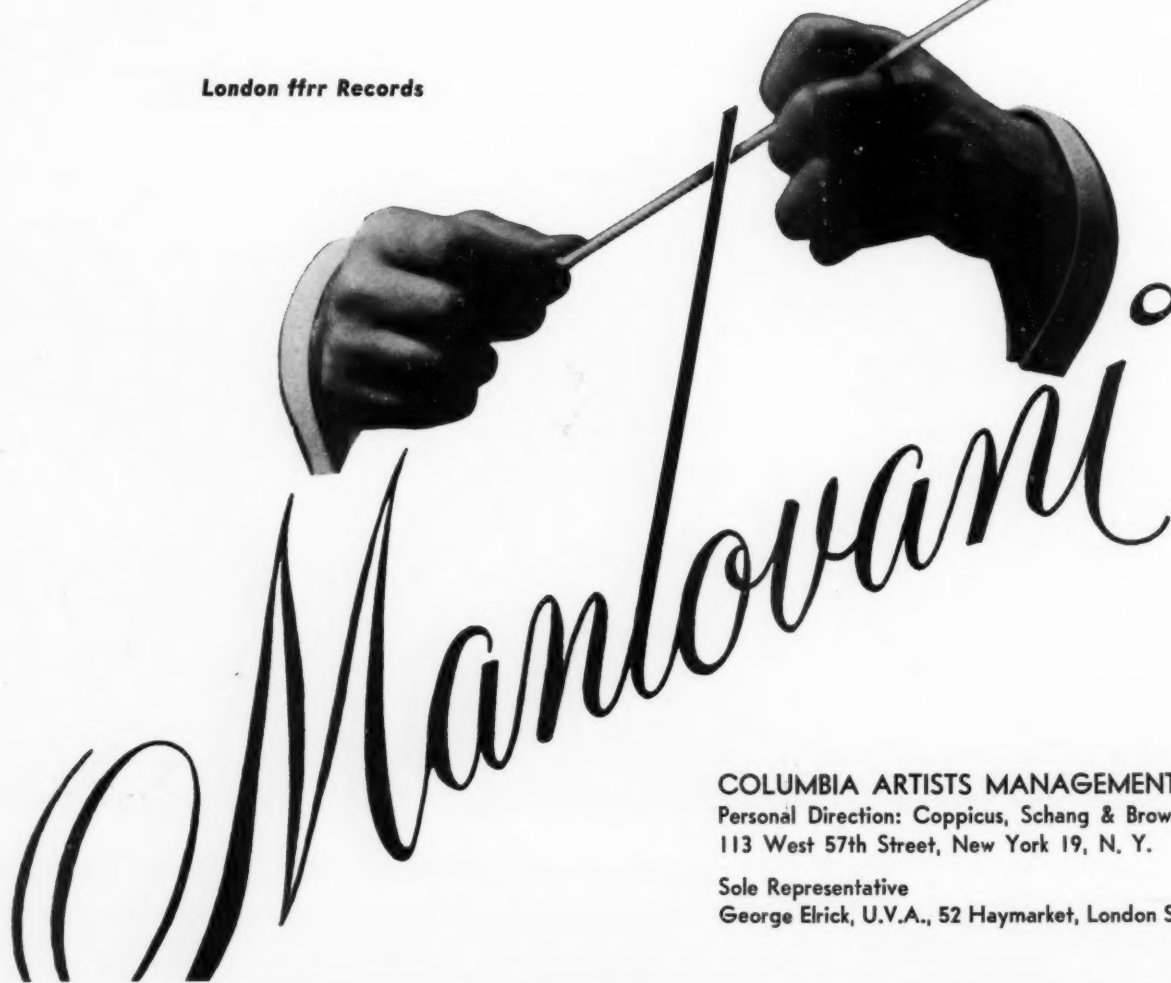
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Bender

The Great Soviet Pianist

Emil Gilels

THE American debut of Emil Gilels, first Soviet artist to visit this country in many years, was an exciting feature of the autumn season. Mr. Gilels was greeted everywhere with crowded houses and vociferous enthusiasm, and his playing revealed him to be one of the greatest living virtuosi of the pianoforte.

To the many applicants for his services next season we can only say at this time that we have invited him to return, and have induced the New York Philharmonic-Symphony Orchestra to reserve a set of dates for his debut in the winter of 1957. Other orchestras which are saving places for this artist are the Philadelphia (with which he made his debut), National, Cincinnati, Chicago, St. Louis, New Orleans and San Francisco Symphonies.

Circumstances beyond our control will govern his return. In the meanwhile a vast audience of American music-lovers await him.

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The Great Soviet Violinist

David Oistrakh

HARDLY had Gilels finished his tour when he was followed by David Oistrakh, number one Soviet violinist and a musician of world renown. Oistrakh's reception was sensational everywhere and he was accorded by critics and public alike the acclaim deserved by a master. His introduction of the new Shostakovich violin concerto with the New York Philharmonic-Symphony, Mitropoulos conducting, was rated an outstanding event of the musical season.

Hoping and trusting that fortune will permit his return to America in 1957, the New York Philharmonic-Symphony, Philadelphia, National, Chicago, Cincinnati and San Francisco orchestras are saving spots in their schedules for him.

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In the fashionable Elizabethan Room of the Gore Hotel in London, the Golden Age Singers prepare to dine on just such a meal as Falstaff may have relished—peacock, boar's head, artichoke pie and syllabub, washed down with mead—cooked from 16th century recipes and served in a carefully authentic period setting complete to the tableware and rush-strewn floor.

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THE SILVER SWAN

who living had no note,
When death approached
unlocked her silent throat;
Leaning her breast
against the reedy shore,
Thus sung her first and last
and sung no more:
Farewell, all joys;
O death, come close mine eyes
More Geese than Swans now live,
more fools than wise.



FAIR PHYLLIS, I saw sitting all alone
Feeding her flock near to the mountain side,
The shepherds knew not whither she was gone,
But after, her lover Amyntas hied,
Up and down he wandered,
Whilst she was missing,
When he found her,
Oh, then they fell a-kissing.



SWEET HONEY-SUCKING BEES, why do
you still
Surfeit on Roses, Pinks and Violets?
As if the choicest nectar lay in them
Where-with you store your curious cabinets;
Ah, make your flight to Melissaviva's lips,
There may you revel in Ambrosian cheer,
Where smiling Roses and sweet Lillies sit,
Keeping their Spring-tide graces all the year



THOUGH AMARYLLIS dance in green
Like Fairy Queen,
And sing full clear
Corinna can, with smiling cheer,
Yet since their eyes make heart so sore,
Hey ho, chill love no more.
Love ye who list, I force him not,
Sith God it wot;
The more I wail
The less my sighs and tears prevail;
What shall I do but say therefore:
Hey ho, chill love no more.





"A sparkling joy of living is expressed in their dancing."

—Kurier, Berlin

"Virtuosity, fantasy, and musicality are revealed in each of their movements."

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RECITALS in New York

Musicians' Guild

Town Hall, Dec. 12—

The large and appreciative audience that attended this opening concert by the Musicians' Guild, now in its tenth season, was richly rewarded with superlative music-making.

Artur Balsam, pianist, with Joseph and Lillian Fuchs, violinist and violist, and Leonard Rose, cellist, set the pace for perfection of ensemble playing, which was maintained throughout the program by all participants, with their dedicated and emotionally stirring performance of Brahms's C minor Piano Quartet.

Emotionally powerful, too, in a more somber way, was Jan Meyero-witz's String Quartet, which received its premiere performance. The Quartet, expertly written in a style that is distinctly Mr. Meyero-witz's own, is a lyrically impassioned and subjective work colored with archaic Hebraic religious undertones. The Più lento, sinistrante section of the first movement, where the wailing first violin is pitted against the muted ghostly and macabre rhythmic strumming of the other instruments, was particularly effective. So was the Adagio cantabile assai of the final movement where, again, the first violin, like a voice crying in the wilderness, pleads and wails above murky harmonies. The Kroll Quartet—William Kroll and Louis Graeler, violins; David Mankovitz, viola; and Avron Twerdowsky, cello—played the new work with unusual tonal sensitivity.

Joseph and Lillian Fuchs returned after the intermission to give a flawless and ingratiating performance of Mozart's Duo in B flat for violin and viola. The Kroll Quartet brought the concert to a close with a transcendent exposition of Beethoven's Third "Rasoumovsky" Quartet. —R. K.

Mary MacKenzie, Contralto

Town Hall, Dec. 13, 3:00 (Debut)—

Mary Mackenzie, a winner of the Walter W. Naumburg Musical Foundation Award, revealed an innate musicality, considerable lyrical powers, and a well-disciplined voice in her first Town Hall recital. An attractive, well-poised young woman, she demonstrated an especial affinity for French songs. She sang Fauré's "Prison" and "Les Berceaux" with tenderness and charm, and Honegger's "Quatre Chansons" vibrantly.

A certain lack of identification with the classic lines of Gluck's "Deh, placatevi con me", and Peri's "Invocazione di Orfeo" were evident, though her voice did not lack color. In Brahms's "Zigeunerlieder", as well as in other works on her program, a rather hard timbre of voice was apparent. Her performance of the Gypsy Songs suffered somewhat from a lack of variety of colors. She displayed a naturally fine voice, but gave the impression of holding in the reins of expression a bit too tightly in these songs.

Barber's lovely "Sure on this shining night" and Dello Joio's impressionistic "New Born" (which is partly hummed) were sung well, with clear diction. Other songs in the modern American group were by Duke and Wagenaar. Paul Ulanowsky accompanied expertly. —D. B.



Robert McFerrin

Robert McFerrin, Baritone

Town Hall, Dec. 14 (Debut)—

The New York recital debut of Robert McFerrin turned out to be one of the outstanding events of the season. To those who had not heard the young baritone last season, when he made his first appearances at the Metropolitan, the talent that was displayed at Town Hall came with the shock of a major discovery. One almost held one's breath from each selection to the next, waiting for the initial impression to be dispelled—and it never was. Here is a singer of tremendous promise.

First of all, Mr. McFerrin has a natural voice of great beauty. It is clear, warm, full, capable of many colors. Its range, especially downward, is not remarkable, nor is it an extraordinarily big voice; but its owner has had the intelligence not to hurry natural development in these directions. Even on an occasion as trying as a debut, he refused to force, never sacrificing tone production to expression or accuracy to emphasis. Finally, Mr. McFerrin crowned his natural gift and the technique he has learned with a manner modestly assured and able to communicate his convictions about the music he had chosen.

And he had chosen an interesting program, ranging from the baroque stylizations of Cesti's "Intorno all'idolo" to the penetrating complexities of "The Creed of Pierre Cauchon", from Dello Joio's opera "The Triumph of Joan". The latter number, a picture of an ordinary man fettered by his power, was followed by four of Schubert's lesser-known songs, including "Der Zwerg", at once moody and grotesque, and "Liebesbotschaft", which the singer delivered in the tenderest mezza voce. Most successful in a group of French chansons was Fauré's supple, impetuous "Notre Amour"; the Baudelaire-Duparc "Invitation au Voyage" needed more world-weariness than Mr. McFerrin was able to bring to it, Ravel's "Don Quichotte à Dulcinée" a more picaresque flair. Carroll Hollister was the accompanist. —F. M.

Trapp Family Singers

Town Hall, Dec. 15—

The Trapp Family Singers returned to Town Hall for the first of three concerts (the others were on Dec. 17 and 18), the last they gave in New York before disbanding (they will reform as the Trapp Singers). Their sensitivity and integration were evident in

a choral and instrumental program which began with the madrigal "Sing We and Chant It" by Morley and Isaac's "Innsbruck ich muss dich lassen". Their fluent performance of one of Wilbye's most lovely madrigals, "Sweet Honey-Sucking Bees", provided an especially delectable treat.

Three anonymous 16th-century Netherland Dances were impeccably played on recorders. The instrumental group also included Couperin's "Le Rossignol en amour", Telemann's Trio Sonata in F major, and a Pastorale by Valentin, arranged by Franz Wanner. All were performed flawlessly, if not quite as colorfully as one might wish.

Baroness Maria von Trapp expressed the hope that as in olden days, music-making would re-establish itself in the home, and described the 18th-century musical instruments that they used. The fragrance of a Christmas tree on stage added to the festive air as the Trapps closed their program with Christmas carols originating in Austria, Spain, England, and the United States. A novelty was a Maori chant which they learned when recently on tour in New Zealand. —D. B.

Renata Tebaldi, Soprano

Carnegie Hall, Dec. 18—

Renata Tebaldi can be serene in the assurance that she is one of that small handful of elect, the great female signers of her generation. New York knows her in opera and it had heard her in recital last season when she appeared in two concerts at the Metropolitan Opera House with Mario Del Monaco and Ettore Bastianini. But this was her first solo recital here, and for most of the audience that filled Carnegie Hall it was the revelation of an acknowledged artist in a new role.

The program was unorthodox in that it was composed entirely of Italian songs, except for one Spanish song, and arias from opera. The singer, in a simple white gown that sparkled here and there, came forward with a disarming manner, a warmth and yet a certain remote grandeur which bespoke the romantic diva of old and called up an imagined impression of what Jenny Lind may have been like when she first appeared at Castle Garden a century ago.

In Scarlatti's "Le Violette" and songs by Bellini, Rossini, Martucci, Verdi and others, Miss Tebaldi revealed a voice of majestic power and beauty deftly scaled down to the lightness and size of the music. She has developed a technique and control that match her natural endowment and one did not feel any uncomfortable suppression of voice in accommodation to the material nor yet the bigger-than-life magnification that can mar an opera singer's performance of art songs. The arias stood out, of course, as the great experiences of the evening—"Piangerò la sorte mia" from Handel's "Julius Caesar", "Deh vieni" from Mozart's "The Marriage of Figaro", "Ave Maria" from Verdi's "Otello", and "Vissi d'arte" from Puccini's "Tosca". These were tours de force that found the voice in its natural element where it could resound through the hall in all its undriven strength and brilliance. Since Miss Tebaldi is an artist of

refined taste, these were not blood and thunder exhibitions but exquisitely sampled passages lifted momentarily and with full realization of their context from operatic literature. If one might venture any suggestion to Miss Tebaldi in the matter of recital singing it could only be that more variety in tone texture and coloration from number to number would be an added complement to her exciting and musicianly performance.

Enthusiasm at high pitch greeted everything she did and she frequently shared the applause with her most deserving accompanist, Martin Rich. —R. E.

Frances Burnett, Pianist

Town Hall, Dec. 18 (Debut)—

Though obviously a gifted musician, Miss Burnett did not choose a program most suited to her talents. Such works as Brahms's Variations and Fugue on a Theme by Handel and the Bach-Busoni Toccata, Adagio, and Fugue try even the hardest of pianists, and Miss Burnett was not equipped technically to cope with them. While the slower variations in the Brahms were filled with poetry, such variations as the one in sixths and the final one lacked the necessary bravura and power, and the Fugue was taken at such a fast tempo that clarity was sacrificed. But in Forrester Goodenough's Suite for Piano, which is dedicated to Miss Burnett, and three Scarlatti sonatas the pianist was at home. Her assets were a warm tone, a great amount of tonal coloring and delicate shadings, and the works were cleanly executed. The program also listed two Bach-Busoni chorale preludes, four preludes of Rachmaninoff, and the first United States performance of Nikos Skalkottas' Passacaglia. —F. M., Jr.

Beverly Somach, Violinist

Town Hall, Dec. 20—

Beverly Somach, the young American violinist who made her New York debut in 1947 as a 12-year-old prodigy, played a formidable program with consummate artistry in this, her fourth, Town Hall recital. Performing with a technical ease and freedom that bespoke a natural affinity for the violin, Miss Somach also displayed interpretative and communicative powers of the highest order.

The silken-like purity of tone she used in Mozart's Sonata in B flat made way for one of richer texture in the Brahms D minor Sonata, and even greater brilliance and variety was obtained in her superb virtuosic and revelatory performance of Ravel's "Tzigane". In Bach's unaccompanied Sonata in C, Miss Somach gave further evidence of her versatility as a stylist by her "baroque" handling of this work. Her mastery of the violin's tonal resources was likewise heard to advantage in her performances of Paganini's Caprice, No. 24, and in Bazzini's "La Ronde des Lutins". Artur Balsam was the expert and sympathetic collaborating pianist of the evening. —R. K.

Alice Baran, Pianist

Town Hall, Dec. 22 (Debut)—

Alice Baran in this New York debut recital proved to be a pianist decidedly worth listening to. The Chicago-born artist of Polish descent combined in

her playing the good qualities of the romantic and the modern school.

After a rather heavy-handed performance of Mozart's Sonata in C (K. 330), Miss Baran's lyrical and intimate approach to Beethoven's "Waldstein" Sonata proved a welcome contrast to the usually heard virtuosic treatment of this work. The tortuous and crepuscular moods of Szymanowski's Mazurkas, Op. 50, Nos. 1 and 2, were imaginatively handled and conveyed. The highlight of the evening was, however, Miss Baran's memorable performance of Chopin's B minor Scherzo—a performance all the more surprising since it followed a rather perfunctory reading of the F sharp

minor Impromptu. That Miss Baran also had a flair for the Debussian tonal palette was evidenced in her colorful and virtuosic performances of "Reflets dans l'eau" and "Feux d'artifice", which were played as encores. The pianist was heard to further advantage in Bartok's Rumanian Dances; Roy Harris' Piano Suite; and in Aaron Copland's "The Cat and the Mouse". —R. K.

Petina Soloist With Mendelssohn Club

On Dec. 12, the Mendelssohn Glee Club, Robert Pierce, president, presented its annual Christmas concert

in the ballroom of the Hotel Pierre. The club, conducted by Emerson Buckley, offered a varied program which included works by Edward MacDowell and Cesare Sodero (both past conductors of the ensemble), Oley Speaks, Robert Russell Bennett, Max Reger, and Handel. Irina Petina, mezzo-soprano, was the evening's soloist. She was heard in Tchaikovsky's "I Wish", the Czardas from Strauss's "Fledermaus", and a group of favorite light songs. She joined the ensemble in singing Bennett's "Crazy Cantata". George Fiore was the accompanist for Miss Petina and the glee club, and Hervey Harding was at the organ.

Bethlehem Bach Choir To Sing in New York

BETHLEHEM, PA.—The Bach Choir of Bethlehem, under Ifor Jones, will perform Bach's Mass in B minor in Carnegie Hall on March 27, the first performance the group has given in New York since 1947. Soloists will include Phyllis Curtin, soprano; Eunice Alberts, contralto; John McCollum, tenor, and Mack Harrell, bass. Vernon de Tar will be the organist. Fifty-five members of the Philadelphia Orchestra will accompany the choir, which numbers approximately 200 singers.

ORCHESTRAS in New York

Little Orchestra Repeats L'Enfance du Christ

The Little Orchestra Society's fifth annual presentation of Berlioz's "L'Enfance du Christ" drew a capacity audience to Carnegie Hall on Dec. 14. Each rehearing of this telling and touching account of the Christmas story reveals more haunting beauties than the previous one. As in past performances, the Little Orchestra Society, under Thomas Scherman's direction, was assisted by the New York Concert Choir, Margaret Hillis, conductor, and a familiar cast of male soloists—Martial Singher, baritone; Leopold Simoneau, tenor; and Donald Gramm, bass-baritone, all of whom performed their respective roles with consummate artistry. Helen Vanni, mezzo-soprano, singing the role of Mary for the first time with the group, grew in artistic stature as the work progressed. She displayed a well-trained voice of beautiful quality and appeal. In the duet, "Dans cette ville immense," at the beginning of Part III, Miss Vanni communicated the anguish of unwanted exiles in an alien and hostile land with an urgency of innocence that touched one to the quick. Another highlight in this performance was Mr. Simoneau's moving and tonally lustrous singing as Le Récitant in "Le Repos de la Sainte Famille" from Part II. —R. K.

Washington Square College Chorus and Orchestra

The Washington Square College (of New York University) Chorus and Orchestra, conducted by Fredric Kurzweil, gave a concert at the university on Dec. 15. Let us give credit to all those who were responsible for presenting this 53rd annual concert, for it was a totally unacknowledged program, although not too carefully proportioned.

The first half paid homage to Marion Bauer and to Mozart. A gentle, poignant choral work, "Death Spreads His Gentle Wings", by Miss Bauer opened the concert. Mozart's Overture to "The Impresario", Symphony No. 31, and excerpts from the "Requiem", (with Josephine Carpenter, soprano, outstanding) completed the first part of the program.

In the second half were four choral numbers. Frederick Pickett's "Two About Love" (first performance) is in an almost too rich harmonic design, with a nicely carried out florid tenor solo, well projected by Andrew Jelinek. Mr. Kurzweil's "Break, Break, Break" (first performance) is a

dramatic setting of the Tennyson poem, handled with vocal imagination, although the evocative declamation did not blend well with the sea-shanty-type middle section, and the alternate minor, major, minor sections reduced its cumulative effect. Gerald Finzi's "In Terra Pax" (a Christmas scene for soprano, baritone, chorus and orchestra) (first American performance) was too long and too slow moving. There were patches that revealed a delicate hand; others appeared studentish. It is an impressionistic work with an Elgarian background. "The Promise of Living" from Copland's "The Tender Land" brought the evening to a refreshing close with its direct, clear-cut melody. Easy to sing and beautiful to hear, the work should find its way into the repertoires of choruses throughout the country. —E. L.

Ivry Gitlis Makes Debut

New York Philharmonic-Symphony, George Szell conducting. Ivry Gitlis, violinist. Carnegie Hall, Dec. 15.

Symphony No. 2, in D minor . . . Dvorak
Violin Concerto . . . Sibelius
"La Valse" . . . Ravel

This mettlesome program began with a work in that most unjustly neglected of categories, the symphonies of Antonin Dvorak. The Second, in D minor (Op. 70), is full of substantial and attractive music, suggesting a Slavic version of Brahms's Third Symphony—with a wealth of harmonic and orchestral strokes, of course, that only Dvorak could have written. Over this Bohemian symphony there hovers an ardor, and also a readiness for melancholy, that is completely indigenous. The finale is noble in conception. George Szell brought out all these qualities in the work.

The Sibelius concerto introduced to New York a youthful Israeli violinist named Ivry Gitlis. Looking (and at times even standing) like Michelangelo's "David", the young virtuoso displayed great skill and a superabundance of that valuable commodity known as temperament, both of which went very well with this last of what might be called the "great-tradition" violin concertos. Other things went a little less well—a certain scratchiness in the spiccato of the first movement, for instance, or the throbbing passion introduced into the second. These qualities are alien to so sturdy a composer. There was also wanting a sense of the over-all rhythm of the piece, though least in the finale, bold and

dashing, which found Mr. Gitlis at his best. The young artist was well received, as he should have been, for his faults were those of youth.

To close, Mr. Szell led a beautifully wrought performance of "La Valse". It was muscular, to be sure; but if there was no voluptuous nonsense, neither was there the un-French extravagance that often passes for it in renditions of music such as this—Mr. Szell's Apotheosis of the Waltz was brisk, incisive, full of ironies—not so close to Johann Strauss as to Edgar Poe and "The Masque of the Red Death". —F. M.

Brooklyn Philharmonia Offers Handel Excerpts

Brooklyn Philharmonia, Siegfried Landau, conductor. Brooklyn Academy of Music, Dec. 17:

HANDEL PROGRAM
Excerpts from "Judas Maccabaeus" and
"Messiah"

This all-Handel program celebrating Hannukah and Christmas featured the combined "Y" Choral Society and the choir of Union Church of Bay Ridge, with Adele Addison, Tamara Bering, Paul Knowles, and Norman Scott as soloists.

The chorus, though relatively small of sound despite its complement of almost 200, sang with a cleanness of line and a purity of sound that belied its amateur status. The soloists as a group did much better work in "Messiah", with which they were perhaps better acquainted, than in the "Judas Maccabaeus", where the colossal style of the oratorio was not fulfilled. However, in "Messiah" there was some excellent singing by Mr. Knowles in the air "Every Valley", and by Mr. Scott in the air "But who may abide".

Mr. Landau in his interpretations of both works displayed one outstanding quality—temperament. He has the intensity and drive of a natural conductor. However, there is room for him to grow, not only in his conceptions but in his baton technique and in the tightening of his inherent musical instinct. In both oratorios he seemed preoccupied with minutiae, which in itself is not bad, but he did not carry over this interest into the over-all aspects of Handel's art. The broad, gradually ascending line which moves inexorably to a height; the pure, effortless melismas which soar around a well-defined masculine harmonic scheme; the rugged attacks of the fugal writing and the sudden alterations from the contrapuntal to the homophonic—these are the bread and butter of Handel's genius. A

moderate-sized audience was enthusiastic throughout, and the enthusiasm was reciprocated in the infectious performances of the Philharmonia.

—E. L.

Oratorio Society Led by Greenfield

Alfred Greenfield conducted the Oratorio Society's annual performance of Handel's "Messiah," again using the Coopersmith edition and presenting the work in its entirety, in Carnegie Hall on Dec. 17. Mr. Greenfield directed the orchestra and chorus with the assurance gained from long experience. The orchestra sounded full-bodied, although the first violins were off pitch occasionally. The well-trained chorus sang smoothly. In choruses such as the final "Amen" (which concluded with a marvelous power) it was sometimes difficult to follow the different lines, because the organ tended to obscure the basses, and because the massiveness of the chorus did not abet melodic clarity and lightness.

Arabella Hong, the soprano soloist, displayed a naturally bright, lyrical voice; and Gladys Kriesse, contralto, sang with color and taste. Robert Reid, tenor, was the most accomplished of the four soloists, singing "Comfort ye, My people" and "Thy rebuke has broken His heart" with warmth and fluency. John MacDonald, bass, had a sturdy voice, excelling in "The people that walked in darkness," but was rather colorless and tremulous at times. Paul Gershman was concertmaster of the orchestra, which played spiritedly throughout. Bruce Prince Joseph was at the harpsichord, and the organist was George William Volkel. —D. B.

Cantata by Orrego-Salas Conducted by Scherman

Little Orchestra Society, Thomas Scherman, conductor. Town Hall, Dec. 19:

Divertimento No. 17, D major, K. 334Mozart
"Cantata de Navidad" (Christmas Cantata)Juan Orrego-Salas
(First New York performance)
Concerto for Piano, Flute, and Cello, with String Orchestra, Op. 89D'Indy
Tap Dance ConcertoMorton Gould

This was a fascinating program. The "Cantata de Navidad" by Juan Orrego-Salas was a delightful Christmas present from Mr. Scherman. Here is music of freshness, beauty, and profound humanity by a young Chilean composer who makes no effort to be up-to-date or impressive,

but simply puts down what is in his mind and heart. It was composed in 1945-46, while Orrego-Salas was studying in the United States. The cantata is a setting for soprano and orchestra of four Spanish poems, three of them by San Juan de la Cruz (St. John of the Cross) and one by Lope de Vega. The composer's dramatic imagination and musical skill are matched by his sense of balance, for the final "Gloria" rounds out the work in a more formalized pattern than the three preceding sections. Rich in melodic invention, sensitively scored, contrapuntally and harmonically resourceful, this work reveals a major musical talent. Mary Henderson sang the difficult but highly effective solo part with warm feeling and exciting tone quality. Her performance was not free of technical strain, but it was highly musical and inspired.

Vincent D'Indy's Concerto for Piano, Flute, Cello and Strings was composed in 1927, when he was 76, but it reveals masterly intellectual vigor. He has solved an almost impossible problem of structure and scoring with a skill that only musi-

cians could fully appreciate. I had never heard the work before, but it gave me renewed respect for this quiet, scholarly musician who never sought and never obtained the spotlight. Eileen Flissler, Murray Panitz, and Isadore Gusikoff were the expert soloists, and Mr. Scherman conducted the score with real affection and careful balance.

Mozart's Divertimento, K. 334, was originally composed for string quartet with two horns. The first violin part amounts to a solo part, however, and Mr. Scherman was justified in augmenting the strings, especially since he was careful to let the able soloist, Jan Tomasow, dominate in all the brilliant passages.

Morton Gould's Tap Dance Concerto is exactly what its title states. The rhythms of the dancer's role are cleverly interwoven into the musical texture, and Danny Daniels performed it with great bravura. Both composer and soloist are to be congratulated.

—R. S.

Tebaldi and Bjoerling With Symphony of the Air

Symphony of the Air, Leonard

Bernstein conducting. Renata Tebaldi, soprano; Jussi Bjoerling, tenor. Carnegie Hall, Dec. 20:

Prelude to "Die Meistersinger"..... Wagner
Four Sea Interludes from "Peter Grimes"..... Britten
Duet from Act I of "Tosca"..... Puccini
Act IV, Scene 2, from "Aida"..... Verdi
"Leonore" Overture No. 3..... Beethoven
Act IV, from "Manon Lescaut"..... Puccini

This was an evening of great singing and very able playing by the orchestra under the dynamic Leonard Bernstein, who gave quite a performance himself, besides conducting with real eloquence. It is always a revelation to hear excerpts from the operas in concert form in Carnegie Hall. The audience is much better behaved than at the opera house, so that one hears each work to the last note, which never occurs at the Metropolitan, particularly at the end of an opera. The acoustics are infinitely superior; and the orchestra is usually (though not invariably) more brilliant. Of course, the aura, the dramatic illusion of the theater are lacking, but there are many compensations.

Both Miss Tebaldi and Mr. Bjoerling

projected the characters in the scenes in which they were heard. The play of jealousy and passionate devotion in the "Tosca" excerpt was vividly realized in their superb singing and acting. Over the final scene from "Aida" hung the mystery and pathos of death, and for once there was a sense of ecstatic surrender in the soaring vocal phrases that fade into the shimmering of the strings, beautifully molded by Mr. Bernstein. But it was in the music from "Manon Lescaut" that the artists reached their peak. I never expect to hear it sung again with such exquisite tonal color and heartbreaking realism. Mr. Bjoerling's singing of Des Grieux's despairing outburst, "un soccorso... un soccorso," was a veritable cry of the heart, and Miss Tebaldi left the audience in tears. Nor did Mr. Bernstein and the orchestra fail to make every one of Puccini's subtle touches of orchestration tell.

It was good to hear the Sea Interludes from "Peter Grimes" again, with their sting of raw sea wind and clangor of church bells. This is great music, and Mr. Bernstein believes in

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New Music

By ROBERT SABIN

Mozart Piano Sonatas In Urtext Edition

No more appropriate way could be found of celebrating the bicentenary of Mozart's birth than by the issue of his Piano Sonatas in an Urtext edition in two volumes by C. A. Martienssen and Wilhelm Weismann, which has just come from the presses of C. F. Peters. Handsomely printed on paper of excellent stock, this edition is worthy of the scholarly exactitude of the editors and of the occasion. This edition is practical, but the editors consulted the autographs and early editions. They pay tribute in their introduction to earlier Urtext editions, notably that of Max Pauer and Martin Frey, upon which they have substantially relied. Students will be happy to hear that perplexing ornaments are written out above the text. Mr. Martienssen and Mr. Weismann have added to their edition the Rondo, K. 494, published as the third movement of the Sonata, K. 533, in the first edition (Vienna, Hoffmeister, 1790), which was omitted from the Pauer-Frey edition. The F major Sonata, K. 547a, omitted in many modern editions, has also been restored to this one.

Study Score of Berlioz Romeo and Juliet Issued

An important new addition to the series of study scores issued by Edition Peters is the complete score of Berlioz's dramatic symphony "Romeo and Juliet," which is newly published in an edition by Arthur Smolian. Besides Mr. Smolian's interesting introduction, which includes a fascinating comment by Wagner on Berlioz the composer, this Peters score contains Berlioz's own preface to the work and observations about its performance, and John Burk's extensive notes on the "Romeo and Juliet," reprinted from the Boston Symphony program books. Although this score runs to 387 pages, its price has been kept at \$4, in accordance with the Peters and Eulenburg tradition of moderate prices for study scores. In a time when music students are faced with skyrocketing prices, this deserves a special word of praise.

Haydn Piano Sonatas In Complete Edition

Piano students and others will find unfamiliar treasures in the reissued complete edition, in four volumes, of Haydn's keyboard sonatas, by C. A. Martienssen, issued by C. F. Peters. Together with the Six Easy Diverti-

menti (Peters No. 4443) these four volumes contain all the sonatas in the Haydn Gesamtausgabe, for which the original texts were edited by Karl Pasler. With these 43 Sonatas staring them in the face, it is difficult to see what excuse recitalists have for playing the same two or three Haydn works, year after year. The E flat major and D major Sonatas are as overplayed by lazy-minded pianists as Beethoven's Op. 31, No. 2. Martienssen has added notes and explanations, and has written out ornaments that might perplex the reader.

Recorder Methods And Albums of Pieces

"Playing the Recorder," an elementary method with a collection of easy pieces by Florence White and Anni Bergman, is available for soprano and alto recorders. It contains a foreword to the teacher and to the student, and is carefully graded. Solos, duets and trios are included. The method is issued by Edward B. Marks.

From Omega comes the "Omega Recorder Method," seven easy steps to recorder playing, by Arthur Nitka, available for soprano or tenor. This contains familiar melodies. Omega has also issued a "Suite of Jewish Folk Tunes" (Chanukah Melodies) for three recorders or other instruments by Erich Katz, and Mr. Katz's "Third Recorder Duet Book," folk dances from many lands, for C and F recorders with guitar accompaniment ad libitum.

Whitman Love Poems For Soprano and Orchestra

Remi Gassman has set "Three Love Lyrics from Whitman" for soprano with chamber orchestra. The poems are: "Hither, My Love!"; "O You, Whom I Often and Silently Come"; and "Shine! Shine! Shine!" The principal attraction of these settings is their transparency of texture and sensitive orchestration. The artificial melodies and sophisticated settings do not otherwise seem very appropriate to the poems. In performance these songs should prove quite effective, if sung by a technically resourceful artist. The score is issued by Mercury.

Suite in Italian Style For Piano Solo

Mario Castelnuovo-Tedesco's elaborate "Suite nello Stile Italiano," Op. 138, dedicated to Jakob Gimpel and composed in 1947, has been published

by Ricordi. The suite is made up of a Preludio, Gagliarda, Siciliana, and Tarantella. It displays the composer's facility and sense of effectiveness, and requires a brilliant pianist, although it is not impossible for less advanced players. The idiom is by no means forbiddingly dissonant or complex. This suite is issued in Ricordi's Collection of Contemporary Music for the Piano.

Operetta in English Adapted from Strauss

"Masquerade in Vienna," a three-act operetta in English adapted from Johann Strauss's "Die Fledermaus" by L. Marguerite House, has been issued by Ditson through Theodore Presser. The libretto has been very freely adapted but the music has undergone less drastic changes, although much has been omitted or simplified. As it stands, the operetta is well within the scope of schools and amateur troupes. A stage guide and material for either small or large orchestra are available from the publishers on rental.

Lopatnikoff Writes Divertimento

Nikolai Lopatnikoff's Divertimento for Orchestra has been issued in the Leeds Study Scores series. This work was commissioned by the Musical Arts Society of La Jolla, Calif., for the La Jolla Festival. The music is dry, clever, and rhythmically alive. Each of the four movements is compact (the whole work only lasts about 20 minutes) and the contrapuntal ingenuity of the writing adds to the zest of the work. It is available in a recording by the Concert Hall Society Limited Editions. The score is a facsimile of the composer's autograph.

Ballet Score By Zaninelli

Luigi Zaninelli's score for the ballet "The Enchanted Lake" has been issued (in a piano reduction) by Ricordi. The story of this fantasy is printed in English with the music. It concerns two children who help a wounded bird, and go in search of a magic lake where animals can heal their wounds. They encounter ghouls, demons and other unpleasant creatures, but finally reach their goal. The music is familiar in idiom, tuneful and playable.

Viola Method By Micheline

The "Scuola della Viola" ("School of the Viola") by Bruto Micheline, consisting of exercises, scales, and arpeggios, is planned for students preparing for state conservatories in Italy but will be equally serviceable to others. Fingerings, bowings, and phrasings are provided. This method is published by Ricordi.

New Orchestration Of Stravinsky Tango

Igor Stravinsky's Tango (1940) has been issued in the composer's new orchestration (1953) by Mercury Music Corporation. The present score calls for four clarinets, bass clarinet, four trumpets, three trombones, guitar, violins in threes, viola, cello, and double bass.

Mills Acquires Affiliated Catalogue

Mills Music, Inc., has acquired the catalogue of the Affiliated Musicians, Inc. The catalogue contains publications by many notable contemporary composers including Carlos Chavez, Ernst Toch, Robert Linn, Erich Wolfgang Korngold, Mario Castelnuovo-Tedesco, Ernst Krenek, Gerald Strang, Juan Marin, Roger Nixon, Ernest Gold, Klaus George Roy, Richard W. Ellsasser, Florence B. Price, Arnold Shevitz, and Alexandre Gretchaninoff. Affiliated Musicians, Inc., catalogue includes compositions for orchestra, string orchestra, chorus, chamber orchestra, organ, and piano, instrumental solos, and song folios.

Presser Elects New Officers

The board of directors of Theodore Presser Company recently elected Clarence A. Foy vice-president and assistant secretary. Mr. Foy, who has been with the company for almost 25 years, will continue as sales manager of the firm. The other officers of the company, re-elected at the meeting, are Arthur A. Hauser, president; Herbert L. Brown, vice-president; and Frederick L. Linck, vice-president, treasurer and secretary. Charles E. Dearnley, Sr., was re-elected chairman of the board.

Composers Corner

TO mark the tenth Edinburgh International Festival, scheduled to take place between Aug. 19 and Sept. 8, Sir Arthur Bliss, Master of the Queen's Musick, is composing a new overture, to be entitled simply "Edinburgh". The overture will be conducted by the composer in one of the opening concerts of the festival. In a letter to Robert Ponsonby, artistic administrator of the festival, Sir Arthur wrote: "Because of the occasion, I am calling my new overture 'Edinburgh', but—being born south of the Border—I am not presuming to make the music in any way characteristically Scottish."

Arthur Honegger's "Une Cantate de Noel" received its American radio premiere on Dec. 19. The participants included Heinz Blankenburg, soloist, and the Los Angeles Symphonic Chorus and the Southwest Concert Symphony, under Carlton Martin.

The late Willy Burkhard's oratorio "The Deluge," Op. 97, was given its world premiere in Bern this past September. The work was also recently performed in Stuttgart and Munich. During its tour of the United States in February and March, the Zurich Little Symphony, under Edmond de Stoutz, will introduce to Americans a composition by Peter Mieg.

Merwin Crisman's Prelude for Orchestra was performed by the Atlanta Symphony, under Henry Sopkin, on Nov. 29. The work is based on an allemande written by the composer during his student days.

Ned Rorem recently received a commission from Nicolai Sokoloff to compose a symphonic work for the coming season for the La Jolla Symphony. Other works by the composer to be performed soon include "Alleluia," on



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First Performances in New York

Chamber Music

Meyerowitz, Jan: String Quartet (Musicians' Guild, Dec. 12)

Dance Scores

Blacher, Boris: "Hamlet" (Dance Theater-Berlin, Dec. 21)
Klebe, Giseler: "Signale" (Dance Theater-Berlin, Dec. 21)

Opera

Kleinsinger, George: "The Tree that Found Christmas" (Little Orchestra, Dec. 17)

Piano Music

Evvett, Robert: Toccata for Two Pianos (National Association for American Composers and Conductors, Dec. 18)
Skalkottas, Nikos: Passacaglia, from 32 Piano Pieces (Frances Burnett, Dec. 18)

Vocal Music

Finzi, Gerald: "In Terra Pax" (Washington Square College Chorus and Orchestra, Dec. 15)
Kurzweil, Fredric: "Break, Break, Break" (Washington Square College Chorus and Orchestra, Dec. 15)
Orrego-Salas, Juan: "Cantata de Navidad" (Little Orchestra, Dec. 19)
Piket, Frederick: "Two About Love" (Washington Square College Chorus and Orchestra, Dec. 15)

Concerto

Shostakovich, Dimitri: Violin Concerto (New York Philharmonic-Symphony, Dec. 29)

Jan. 9, by Eleanor Steber in Chicago's Orchestra Hall; the first American performance of "Four Dialogues for Two Voices and Two Pianos", on Jan. 20, by the Philadelphia Composers' Forum; and the American premiere of Six Songs for Coloratura and Orchestra, on Jan. 29, by Mattiwilda Dobbs.

Shostakovich's String Quartets No. 4, Op. 83, and No. 5, Op. 92, and the **Gliere** String Quartet No. 4 will be performed for the first time in America, in a series of concerts by the Claremont Quartet, in February and March at the Museum of Modern Art.

Raffaello de Banfield's opera, "Lord Byron's Love Letter", will receive its European premiere at the Teatro Verdi in Trieste on Jan. 21. Glauco Curiel will conduct, and Augusta Oltrabella will sing the role of the Grandmother.

Four Canadian composers — **Jean Coulthard**, **John Weinzweig**, **Jean Papineau-Couture**, and **Jean Vallerand**—will be represented in a program devoted to their violin and piano sonatas, performed by Arved Kurtz and Otto Herz, at the New York College of Music on Jan. 18.

The Dec. 18 program of the National Association for American Composers and Conductors, in Town Hall, was devoted to Mrs. H. H. A. Beach's Trio, Op. 150, for violin, cello, and piano; **Robert Evett's** Toccata for Two Pianos, played for the first time; and choral works by **Harry Wilson** and **Randall Thompson**. The concert honored the late Henry Hadley, whose birthday anniversary was Dec. 20.

The Composers Forum at McMillin Theater on Dec. 15 presented compositions by **Gordon Binkerd** and **George Perle**. The former was represented by a song, "Somewhere I Have Never Traveled", and a Trio for clarinet, viola, and piano. Perle was represented by his String Quartet No. 3; Sonata for Piano; and Sonata for Solo Clarinet No. 3.

This month marks the 25th anniversary of the Bruckner Society of America, dedicated to the principle of advancing and making better known throughout this country the music of Anton Bruckner. Josef Krips, conductor of the Buffalo Philharmonic,

will receive the annual medal award of the society this year, and it will be presented to him at the Cincinnati May Festival when he conducts Bruckner's F minor Mass. Martin G. Dumlér, president of the society since its inception in 1931, will make the presentation.

Special performances in Israel will mark the 60th birthday of **Yizchak Edel**, who was born in Warsaw on Jan. 1, 1896, and has been residing in Israel since 1929.

Contests

Dina Soresi, 25-year-old soprano and chorus member of the New York City Opera, has been named the winner of the \$1,000 Blanche Thebom Scholarship Award. **Arabella Hong** was given honorable mention.

JUGG AWARD. Auspices: Jugg, Inc. Open to singers, pianists, and violinists ready for public appearance. Award: debut recital in Town Hall. Deadline: Jan. 31. Address: Kenneth A. Williams, 270 St. Nicholas Ave., New York, N. Y.

NEW YORK UNIVERSITY COMPETITION FOR UNKNOWN MUSIC. Auspices: Mu Sigma. For unpublished compositions scored for a total group of six or less instruments and/or voices, 20 minutes in length or less. Award: performance at a special memorial concert honoring the late Marion Bauer. Deadline: Feb. 1, 1956. Address: Philip James, Room 318 Main Building, New York University, New York 3, N. Y.

WOOLLEY FELLOWSHIP. Auspices: Governors, United States House of the Cité Universitaire, Paris. Open to graduate students in music or art desiring a year of study in Paris during 1956-57, and under the age of 35. Four scholarship awards of \$1,000 each. Deadline: Feb. 1, 1956. Address: United States Student Department of the Institute of International Education, 1 East 67th St., New York 21, New York.

MICHAELS MEMORIAL MUSIC AWARD. Auspices: Ravinia Festival Association. Open to singers, pianists, and string players between 18 and 29 years of age. Auditions in Chi-

cago during April, 1956, with preliminary hearing for Eastern candidates in New York City. Award: \$1,000 and a solo appearance with the Chicago Symphony at Ravinia during the summer of 1957. Deadline: Feb. 17, 1956. Address: Michaels Memorial Music Award, 108 North State St., Chicago 2, Ill.

NAUMBURG COMPETITION. Auspices: Walter W. Naumburg Musical Foundation. Open to singers, pianists, violinists, violists, and cellists between the ages of 16 and 30. Auditions in March and April. Award:

a Town Hall debut sponsored by the foundation during the 1956-57 season. Deadline: February 1, 1956. Address the foundation at 130 W. 56th St., New York 19, N. Y.

CHOPIN SCHOLARSHIP. Auspices: Kosciuszko Foundation. Piano award — open to American pianists between the ages of 15 and 21. Composition award — open to American composers between 17 and 30, for works in larger forms. Awards in each category: \$1,000. Address the foundation at 15 E. 65th St., New York 21, N. Y.

ON THE EVE of the 200th anniversary of the birth of Mozart the Theodore Presser Company announces publication of a new Urtext edition of the

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ORCHESTRAS in New York

(Continued from page 37)

it. Although his tempos in the "Meistersinger" Prelude were a bit unstable, he made the contrapuntal scheme absolutely clear; and the "Leonore" Overture No. 3 was surcharged with drama. It was easy to forgive him his imitations of the mannerisms of the late Serge Koussevitzky, his illustrious teacher, and his occasional outbursts of choreography, for he made all of this music live.

—R. S.

Oistrakh Performs Three Concertos

New York Philharmonic-Symphony, Dimitri Mitropoulos, conductor. David Oistrakh, violinist. Carnegie Hall, Dec. 21:

Violin Concerto, K. 219.....Mozart
Violin Concerto.....Brahms
Violin Concerto.....Tchaikovsky

Before a capacity audience that could scarcely have been more enthusiastic or vociferous, David Oistrakh made his first local appearance with orchestra in this pension fund benefit concert. Just a glance at the program—three of the most taxing concertos in the violin repertory—would indicate that the evening was out of the ordinary. It turned out to be memorable. Mr. Oistrakh performed with such transcendent musicianship and apparent ease that little doubt was left that he is not only a titan among violinists but also among musicians.

Most immediately impressive was his great sense of architectural line and proportion. Many violinists who perform the Tchaikovsky Concerto are so intent in making it a personal tour de force filled with sentimentality that it sounds like an empty showpiece. But Mr. Oistrakh made it something entirely different. His interpretation was broad in conception, filled with passionate intensity, yet often elegant, and the finale was a wild, impetuous dance.

To this listener the Brahms concerto was the most magnificent achievement of the evening. Monumental in every respect, the performance was filled with a kaleidoscope of colors—as if Mr. Oistrakh was orchestrating the violin line. The opening theme of the last movement, played with a broad rhythmic humor, sounded like a full string section, and in earlier portions the violin tone at

times resembled an oboe and a flute.

Highly dramatic in conception, the Mozart concerto received a vigorous and muscular reading. Though the melodic line in the second movement was spun out magically, the work would have been more pleasing had the mood been more relaxed. But this is a minor point considering Mr. Oistrakh's total achievement. The orchestra, under Mr. Mitropoulos, provided variable accompaniments, ranging from rough in the Mozart to inspired in the Tchaikovsky. —F. M., Jr.



J. Abresch

Erica Morini

Morini Is Soloist With Philharmonic

New York Philharmonic-Symphony, George Szell conducting. Erica Morini, violinist. Carnegie Hall, Dec. 22:

Prelude to "Khovantchina".....Moussorgsky
Symphony No. 4; Violin Concerto.....Tchaikovsky

The performance of Tchaikovsky's Fourth Symphony at this concert was electrifying. I have heard it equalled only by one other orchestra and one other conductor—the Boston Symphony under Serge Koussevitzky. Mr. Szell and the orchestra offered a marvelously proportioned, emotionally blazing interpretation that made it easy to understand why this work has been loved by so many millions of music-lovers. Every note was perfect; every phrase was flawlessly shaped; every rhythm made one want to leap up and dance (fortunately one did not dare). The New York Philharmonic-Symphony has a superb virility and driving power, when it is inspired, that are unique. It can play in slipshod, coarse fashion, it is true; but it can also rise to heights that make one forget and forgive all the dull evenings one has spent with it. No sensitive listener (many at this poorly-attended concert seemed half stupefied, perhaps by Christmas season fatigue) could have failed to realize that this was one of the performances of a lifetime. There was an ovation at the close.

It was a delight to hear so warm, so noble, so elegant a performance of Tchaikovsky's Violin Concerto as that of Erica Morini, with Mr. Szell and the orchestra providing a beautiful accompaniment.

In the romantic literature for violin and orchestra Miss Morini has no superiors in the world today. She loves this music with her whole being; she has played it superbly since childhood; and she has never allowed her feeling for it to become tarnished by routine, coldness, or boredom. The

slow movement was the peak of her performance, which was on the lyric side throughout. Her tone glowed like a ruby; and she phrased its lovely arabesques completely spontaneously. Obviously, Tchaikovsky was a man of genius, and it was kind of Miss Morini, Mr. Szell, and the orchestra to remind us so forcibly of that fact.

—R. S.

Vienna Choir Boys Join Bach Aria Group

Four nights before Christmas, on Dec. 21, the Bach Aria Group gathered in Town Hall to dispense about as pure a distillation of the Yule spirit as one is likely to come across these days. It was a program for connoisseurs, with two groups of arias for a variety of instrumental combinations, after which the Vienna Choir Boys joined the regular members of the ensemble in a superlative performance of the "Magnificat".

Most of the artists of the group show a fitting readiness to subordinate individual differences to the demands of their chosen composer; they achieve lovely balances of tone and feeling, moving into the spotlight only when the music calls for it. Carol Smith and Maurice Wilk, in the alto-and-violin duet from Cantata No. 132, interwove strands of dark and light that were a joy to hear. In two bass arias, from the Mass in A and Cantata No. 56, Norman Farrow sang briskly and musically against the violin and Robert Bloom's sprightly oboe. Of Eileen Farrell's two da capo arias, perhaps the more movingly beautiful was "Süsser Trost, mein Jesus kommt", from Cantata No. 151, with its message of unshakable faith underlined by the quietly bustling patterns of Julius Baker's flute. Jan Peerce attained a lovely cantabile in the aria from Cantata No. 41, while the cello ritornellos executed so smoothly by Bernard Greenhouse offered a study in the art of making one melodic line sound like two or three.

In the "Magnificat", Frank Brieff and the orchestra got off to a rather tentative start; but by the second soprano aria things began to pick up. It is not easy to state which sections were the most rewarding; suffice it to say that the chorus for boy sopranos and altos rang with special sweetness, and the finale "Gloria Patri" shone with a splendor that is one of Bach's many secrets.

—F. M.

Other Concerts

Alfred Mann conducted the Cantata Singers in a Handel program at St. Michael's Protestant Episcopal Church on Dec. 16. The "Utrecht Te Deum" and "Psalm 42" were sung, with Helen Boatwright and Charlotte Bloecher Anderson, sopranos; Russell Oberlin, counter-tenor; Charles Bressler, tenor; and John Langstaff, bass, as soloists.

A concert beginning at midnight on Christmas Eve was presented under the direction of the violinist Alexander Schneider in Carnegie Hall. Tickets were priced at 50 cents, with a first-come, first-served policy, and the auditorium was sold out. In an all-Bach program, Harold Brown led the Renaissance Chorus of New York in several chorals, inviting the audience to join in one of them. Julius Baker was flute soloist in a performance of the B minor Suite, and Mr. Schneider played the Chaconne in D minor. Russell Oberlin, counter-tenor, was soloist with the singers and chamber orchestra in Cantata No. 53, "Schlage doch".

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Radio and TV

Mozart's "The Magic Flute" will be presented in a two-hour color and black-and-white production by the NBC Opera Theater on Jan. 15 (3:30 to 5:30 p.m., EST), in honor of the bi-centennial of the composer's birth. It will be sung in a new English version prepared by W. H. Auden and Chester Kallman on commission from NBC.

Peter Herman Adler will conduct a cast including Leontyne Price, as Pamina; Laurel Hurley, as the Queen of the Night; Adelaide Bishop, as Papagena; Yi-Kwei Sze, as Sarastro; William Lewis, as Tamino; John Reardon, as Papageno; and Andrew McKinley, as Monostatos. George Balanchine will stage the action, with Lincoln Kirsten as special production consultant. Rouben Ter-Arutunian has designed the sets and costumes.

Menotti's "Amahl and the Night Visitors" received its sixth performance on NBC TV, on Dec. 25, conducted by Thomas Schippers. The cast included Bill McIver, as Amahl; Rosemary Kuhlmann, as the Mother; Andrew MacKinley, as Kaspar; David Aiken, as Melchior; Leon Lishner, as Balthasar; and Francis Monachino, as the Page. The choreography was by John Butler.

The 200th anniversary of Mozart's birth will be celebrated by the Australian Broadcasting Commission in a series of programs from Jan. 27 to March 16. Orchestras scheduled to take part include the Sydney, Victorian, Queensland, South Australian, and Tasmanian Symphonies. ABC will also co-operate with the Elizabethan Theater Trust in performances of the operas.

Radio station WQXR, New York City, has commissioned Herbert Weinstock to write and broadcast a series of 26 programs dealing with the entire musical career of Mozart. The programs, sponsored by the Book-of-the-Month Club, will be heard every Saturday from 9:05 to 10 p.m., EST, beginning Jan. 7.

Melissa Hayden, of the New York City Ballet, is participating in a demonstration of Labanotation on the

Steve Allen show on Jan. 3. Marian van Loen will describe the functions of a choreographic secretary by demonstrating how dance movements are placed on a score and reading back to a performing dancer.

Shostakovich's Violin Concerto receives its first American radio performance in the Sunday afternoon broadcast of the New York Philharmonic-Symphony on Jan. 1, on CBS Radio. David Oistrakh is the soloist; Dimitri Mitropoulos, the conductor.

Ed Sullivan will pay a special tribute to Lily Pons, who is celebrating the 25th anniversary of her association with the Metropolitan Opera Company, on the Ed Sullivan Show on Jan. 8 (CBS Television, 8 p.m., EST).

Solomon, Bloomfield In Indianapolis

INDIANAPOLIS.—Izler Solomon was guest conductor of the Indianapolis Symphony on Nov. 12-13 in a program that included Beethoven's "Fidelio" Overture, Antheil's "Capitol of the World", and works by Tchaikovsky and Enesco. Mr. Solomon demonstrated his magnificent gifts of understanding and musicianship, and rarely has the orchestra sounded more beautifully. It was generally agreed that this performance, after four days of rehearsal, was phenomenal.

Ethel Bartlett and Rae Robertson were the soloists in Poulenc's Concerto for Two Pianos. Extremely deft and expert in their playing, they and the orchestra made the music sound more significant than it actually is. They were particularly effective in the Larghetto.

Theodore Bloomfield conducted the Nov. 26-27 concerts, with Benno and Sylvia Rabinof as guest artists in Martin's Concerto for Violin and Piano. If the work seemed to be only nice and not startling, the Rabinofs more than made up for it by their superb playing.

The rest of the program was devoted to works by Mendelssohn, Bee-

thoven, and Ravel. Mr. Bloomfield's devotion to detail and dynamics produced extreme clarity from the musicians, but sometimes the sound was muffled when more sonority was needed. The results, however, were wonderful in the "Daphnis and Chloe" Suite No. 2.

On Nov. 23 the Amadeus Quartet performed under the auspices of the Chamber Music Society of Indianapolis. Haydn's Quartet, Op. 77, No. 1, was played with vitality and good humor; and the Brahms Quartet, Op. 51, No. 1, was filled with deep tenderness and romanticism—always within the bounds of excellent taste. Also included in the program was Britten's Quartet No. 2, Op. 36, which was enthusiastically received.

Paul Nordoff as narrator of his own fantasy for children, "The Frog Prince", and with expert help from Igor Buketoff conducting the Jordan Little Symphony, entranced two large audiences on Dec. 2 and 3 at the Heron Art Museum. Given first for an adult audience, the work was repeated the next afternoon for youngsters. Mr. Nordoff, dressed in a Hans Christian Andersen costume, told the story of the handsome prince turned into a frog by the wicked witch, and his redemption through the love of a beautiful princess. His droll lines were as amusing to the adults as to the children. His music is tailored expertly to fit the tale. There are several short songs included which the children sang, and Mr. Buketoff proved himself a master of interpretation, making his own histrionics and the performance of the players an integral part of the event. All in all, it was a triumph for Mr. Nordoff.

—ELEANOR Y. PELHAM

Cleveland Orchestra Recipient of Estate

CLEVELAND.—Thomas L. Sidlo, who died May 27, 1955, left a share of his \$1,050,844 estate to the Cleveland Orchestra, to which he had been a friend and mentor for many years. Of his holdings 35% will be turned over to the Cleveland Foundation to establish the Thomas and Anna Sidlo Fund in memory of his parents. Four-sevenths of the proceeds of the fund will go to the Musical Arts Association, which sponsors the Cleveland Orchestra and of which Mr. Sidlo was president.

Lange Leads Handel Oratorio

ALBUQUERQUE.—The Albuquerque Civic Symphony, under Hans Lange, performed Handel's "Messiah" on Dec. 11. Assisting the orchestra were members of the Albuquerque Civic Chorus, and the Santa Fe Sinfonietta and Choral Society, of which Mr. Lange is also permanent conductor. Soloists included Jane Snow, soprano; Elaine Schwid, contralto; Jon O'Neal, tenor; and Neil Wilson, bass, who is the director of the Civic Chorus. The performance was repeated in Santa Fe on Dec. 17.

Bandmasters To Hold Convention in Santa Fe

The 22nd Active Convention of the American Bandmasters Association will be held in Santa Fe, N. M., March 7-10, 1956. Gib Sandefer, tour manager of the United States Navy Band and the United States Air Force Band, will be the Santa Fe chairman. Officers of the organization are James C. Harper, president; Col. George S. Howard, vice-president; and Glenn Cliffe Bainum, secretary-treasurer.

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OPENER. Pianist-humorist Stan Freeman opens the concert season of the Miami, Okla., Civic Music Association. With Mr. Freeman are Mrs. Harry A. Schehr, secretary of the Association; Dr. Wylie G. Chesnut, board member; and Oscar A. Olson, president

Detroit Symphony Conducted By Paray and Golschmann

DETROIT.—On Nov. 30 Paul Paray conducted the Detroit Symphony in the sixth concert of the 1955-56 season. Gary Graffman was soloist in a polished performance of Beethoven's Third Piano Concerto. Beethoven's Overture to "Prometheus", last heard here in 1931; and Rimsky-Korsakoff's "Scheherazade" were also performed. Mr. Paray conducted the Dec. 8 and 15 concerts. In the former, Jennie Tourel, mezzo-soprano, and Walter Fredericks, tenor, were soloists in Mahler's "Das Lied von der Erde"; and Bach's Second "Brandenburg" Concerto, last heard here 23 years ago, was played. On Dec. 15 the program included Tchaikovsky's Violin Concerto, which Mischa Mischakoff, the orchestra's concertmaster, performed in a highly competent manner, and Haydn's Symphony No. 96.

Vladimir Golschmann, conductor of the St. Louis Symphony, was guest conductor on Nov. 25, in a program of works by Weber, Brahms, Barber, Ravel, and Tchaikovsky.

The Cleveland Orchestra, conducted by George Szell, gave a program of Brahms, Debussy, Richard Strauss, and Tchaikovsky in November. In the same month Herbert von Karajan thrilled a near-capacity audience with the marvelous virtuosity of the London Philharmonia, giving energetic

interpretations of the "Water Music" by Handel-Harty, Variations on a Theme of Haydn, by Brahms; and an exciting reading of Tchaikovsky's Fourth Symphony.

The Sadler's Wells Ballet highlighted the pre-Christmas musical season in Detroit with a series of performances Dec. 1-4 at Masonic Auditorium. Despite a newspaper strike that began opening night, all performances were sold out. The full-length "Swan Lake" with Margot Fonteyn and Michael Somes was breathtaking in its delicacy and respect for style. The entire company was excellent in performances of "Swan Lake", Act III of "Coppélia", "The Lady and the Fool", "Façade", and "Firebird".

Ballet Russe

The Ballet Russe de Monte Carlo appeared at the Masonic Auditorium Nov. 3-5, offering "Les Sylphides", "La Dame à la Licorne", "Pas de Deux Classique", "Capriccio Espagnol", "Pas de Quatre", Act I of "The Nutcracker", "Le Beau Danube", and "Swan Lake". Among the principal dancers were Alicia Alonso, guest prima ballerina, Igor Youskevitch, Frederic Franklin, and Nina Borovska.

The New York City Opera made



Paul Paray

its annual visit to Detroit in November. Artistically the high points were "The Marriage of Figaro", in which Frances Yeend, Frances Bible, Richard Wentworth, and Peggy Bonini were outstanding, and "Carmen", with a new tenor, Richard Cassilly, who replaced Rudolf Petrak. Mr. Cassilly was easily heard throughout the auditorium. Such is not always the case at Masonic Temple, where a huge stage and large auditorium often mute a tenor. Gloria Lane was also in fine voice in the title role of "Carmen", and she was ably assisted by Joshua Hecht, Margery Mackay, Jacquelynne Moody, Michael Pollock, and John Reardon. Other performances included "The Merry Wives of Windsor", "La Bohème", "Cinderella", "Cavalleria Rusticana", "The Love for Three Oranges", "Madama Butterfly", and "Die Fledermaus".

Rackham Symphony Choir

The Rackham Symphony Choir presented its annual Christmas concert on Dec. 21 at the Rackham Memorial Auditorium. Featured was Benjamin Britten's "Saint Nicholas", with Harold Haugh, professor of music at the University of Michigan, as tenor soloist. Mr. Haugh joined with other soloists in a performance of Bach's "Magnificat". The choir was directed by Maynard Klein. A special group of high school singers was directed by the choir's associate conductor, Kenneth Jewell.

The 250-voice Rackham Symphony Choir, a department of the University of Michigan Extension Service in Detroit, is the official choir of the Detroit Symphony, with which it has given concerts in each of its seven years. Mr. Klein, the director, is professor of choral music at the University of Michigan, and his assistant, Mr. Jewell, is a Detroit high school music teacher. The choir will present Mozart's Requiem in March, 1956.

—RICHARD FANDEL

Berlioz Premiere For Seattle

SEATTLE.—The year's end finds Milton Katims, musical director of the Seattle Symphony, entering the busy peak of his second full season with the orchestra.

From early December through February his schedule includes guest engagements with the Indianapolis and Houston orchestras, a massive local premiere of Berlioz's "The Damnation of Faust" (which brought Alfred V. Frankenstein up from San Francisco for an introductory lecture) and Mr. Katims' first appearance in the North-

west as soloist on his own instrument, the viola.

This will occur at the end of January during the sixth set of three subscription concerts in the 1,800-seat Moore Theater, when the conductor also will be featured with Isaac Stern in Mozart's Sinfonia Concertante.

The high point of the programs during the orchestra's first four concerts undoubtedly was the Seattle premiere of the Berlioz work. It was sung in English and drew on the well-trained forces of Leonard Moore's Seattle Choral and these four capable soloists: Mack Harrell, John Drury and Alvin Elyn, and Athena Lampropoulos, University of Washington soprano who was runner-up to Dorothy Cole in the Metropolitan Opera regional auditions. Vast and deserved applause greeted the presentation, and it was heaviest when Mr. Katims took his solo bows.

Within the fortnight, Don Bushnell led the non-professional Seattle Philharmonic and Choral Society in another local premiere, Puccini's *Messa di Gloria*, a work of fresh and sensitive beauty.

Northwest composers finally have a local music press, established by H. Carlton Smith, a public school music teacher. The first three issues are "Easy Piano Pieces" by John Verrall, Carol Rupel and Mildred Harris.

—MAXINE CUSHING GRAY

Four-Day Festival At Columbia

Columbia University will celebrate the 200th anniversary of Mozart's birth by a four-day festival to be held April 24-27. The Mozarteum Orchestra, of Salzburg, Austria, and the Little Orchestra Society will participate as will noted vocal and instrumental soloists.

In the first concert the Mozarteum Orchestra, under Ernst Märzendorfer, will be heard in its only New York appearance of the season. On the following evening, April 25, the Little Orchestra Society, under Thomas Scherman, will present Mozart's "La Clemenza di Tito," with Frances Bible, mezzo-soprano; Brenda Lewis, soprano; William Gifford Hogue, tenor; Louis Quilico, baritone; and the Columbia University Chorus under F. Mark Siebert.

A program of chamber music will be performed on April 26 by Camilla Williams, Mr. Scherman, Leopold Mannes, and members of the Little Orchestra Society. In the final program, April 27, the Little Orchestra Society, under Mr. Scherman, will be heard, with Erica Morini as violin soloist.

The performances throughout the four-day period will be for the benefit of the projected Arts Center at Columbia University.

John Sebastian Touring Italy

John Sebastian, harmonica virtuoso, is currently touring more than 15 Italian cities, under the auspices of the Gioventù Musicale d'Italia, with the assistance of the International Exchange Program of the American National Theater and Academy. He will present over 40 concerts for youth groups and factory workers. He will also make several radio and TV appearances in which he will speak about music and its development in the United States. Mr. Sebastian has just concluded engagements in North German cities, in co-operation with the United States Information Service.

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Denver Symphony Moves To Tabor Theater

DENVER.—Denver's fall musical season opened most auspiciously with a concert by the Denver Symphony under Saul Caston's direction, on Oct. 11. It was the orchestra's first appearance in the Tabor Theater, which is being used during the remodeling of the City Auditorium, and acoustical problems were considerable.

A capacity audience heard the orchestra, and Jan Pearce, tenor soloist, whose superb artistry elicited frenetic applause. He sang Torelli's "Tu lo sai", Handel's "Sound an Alarm", "Il mio tesoro" from Mozart's "Don Giovanni", and "Lamento di Federico" from Cilea's "L'Arlesiana". His singing displayed wonderful control, clarion tones in the Handel, florid elegance, and beautiful resonance. Mr. Caston gave him sensitive support and conducted Brahms's Third Symphony with warm eloquence. The new concertmaster, Harold Whipple, proved his worth, and the cello section was a joy to hear in the third movement.

The premiere of Cecil Efinger's "Tone Poem on the Square Dance", commissioned by the Colorado Federation of Women's Clubs, was given on Oct. 25. The music has poetry, breadth, and communicativeness.

Mr. Caston and the orchestra were in absolutely top form for the Nov. 1 concert, which featured Shostakovich's Fifth Symphony, played dynamically. The work's sardonic humor, pungent rhythms, and the Largo's poignancy were intensely evoked.

Gitlis Plays Sibelius

On Nov. 8 an all-Sibelius program was presented, with Ivry Gitlis soloist in the Violin Concerto. Mr. Gitlis' performance had a refined intensity, a deep sensitivity, notably in the slow movement, and technical facility. The Fifth Symphony was given a balanced performance, embodying fire and finesse.

The concert on Nov. 22 included an intense reading of Hindemith's "Mathis der Maler" and a devoted and highly integrated one of Beethoven's Third Symphony. On Nov. 29, Bruckner's Sixth Symphony received a creditable performance, giving an opportunity for some beautiful playing by Sally Trembly Burnau, first violist.

Richard Van Cliburn, pianist, made a sensation on Nov. 15 with his thrilling performance of Prokofiev's Third

Concerto. He surmounted the score's virtuosic difficulties with consummate ease, and captured the work's poetry, humor, and dynamism. If his version of a Mozart D major concerto was not completely maturely conceived, it had great beauty of tone.

The 13-year-old Korean pianist, Tong Il Han, received an ovation for his playing of Mendelssohn's G minor Concerto at a Family Concert on Oct. 30. The young man showed mature poise, technical prowess, and fine musical sense, quite captivating his audience.

Leonard Pennario's performance of Rachmaninoff's Third Piano Concerto with the Denver Symphony on Oct. 18 was characterized by steely technique.

Witherspoon-Grimes Enterprises, Inc., presented two musical treats. On Oct. 17 the Santa Cecilia Choir gave a beautiful concert under Benaventura Somma's dignified direction. The program of musical rarities and favorites were sung with the skill one expects from that famous choir.

Schwarzkopf's Local Debut

Elisabeth Schwarzkopf, soprano, made her first Denver appearance on Nov. 10. The wonderful smoothness of her entire vocal range and the glorious palette of tonal colors she used made the long and varied program an evening of unalloyed pleasure. Perhaps a group of Sibelius songs was the apex of the concert.

The Greater Denver Opera Association presented Puccini's "Madama Butterfly" at the Tabor Theater on Dec. 1 and 3, with Tomiko Kanazawa in the title role. Walter Herbert made a most favorable impression in his initial appearance as conductor. He had recently been appointed general director of the company. With members of the Denver Symphony in the pit and good singers on stage, he had a splendid ensemble to follow his sure beat and musical feeling for the score.

Miss Kanazawa made an ideal Cio-Cio-San with her fragile beauty, lovely, supple voice, and realistic acting. Donna Bricker's warm, rich voice and sincere acting made Suzuki very real. Mario Lalli, as Pinkerton, disclosed a ringing tenor, and Fred Nesbit gave a sympathetic performance of Sharpless with his smooth

singing and acting. The chorus, directed by Rudolph Fetsch, sang very well, and Edwin Levy's stage direction and Robin Lacy's sets and lighting were effective.

The Denver Chamber Music Society's second season under the sponsorship of the Denver Symphony Guild opened on Nov. 4 at Phipps Auditorium. The Denver String Quartet, composed of Harold Whipple and Irene Rabinowitch, violins; Sally Trembly Burnau, viola; and Fred Hoepfner, cello, played Haydn's Quartet, Op. 77, No. 1, with good balance and tonal blending, and Smetana's Quartet "Aus Meinen Leben" with passionate intensity. Brahms's Trio in A minor received an expressive performance by Kathleen Joiner, pianist; Richard Joiner, clarinetist; and Virginia Quarles Knowles, cellist. On Dec. 2 the program enlisted the services of Marjorie Hornbein, pianist, in two works.

The Friends of Chamber Music presented the Vegh String Quartet (Sandor Vegh, Sandor Zoldy, violins; Georges Janzer, viola; Paul Szabo, cello) at Bonfils Memorial Theater on Nov. 23. The musicians' marvelous ensemble and mastery of detail were a joy to hear.

—EMMY BRADY ROGERS

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UP NORTH. When the Buffalo Philharmonic played for the Sherbrooke (Quebec) Community Concerts Association: left to right, Georges Sylvestre, president; Dr. Jacques Olivier, president of Sherbrooke Symphony; Josef Krips, conductor of Buffalo Philharmonic; Mrs. Cesaire Gervais, association vice-president; Paul E. Fortier, past president of the association and director of Community Concerts in Canada; Max Miller, concertmaster of Buffalo Philharmonic

Schools and Studios

The Beyer Musical Society, in its sixth season, presented a musicale on Dec. 4, 1955 at the society's home in Cincinnati. Participants in the event, the 29th to be held, included Jo Anne Wunker and Judith Maish, pianists; and **Ruth Beyer**, soprano, accompanied by **Emil Beyer**, the founder and president of the society.

The Hunter College Opera Association will produce Auber's "Fra Diavolo" next May 10, 11, and 12 at the Hunter College Playhouse. This will be the first revival of the work in New York City since the Metropolitan Opera performed it in 1911. John Gutman, assistant manager of the Metropolitan Opera, will write a new English text. William Tarrasch, recently appointed music director of the Opera Workshop, will conduct. Rose Landver, director of the workshop, will produce the work.

Gardner Read and Karl Geiringer, on the faculty of the **Boston University** school of fine and applied arts, have edited several unusual choral works in conjunction with C. C. Birchard & Co. of Boston. Mr. Read edited the Contemporary Music Series, which includes his own compositions, "The Golden Harp" and "Jesus Ahatonhia"; and works by two other faculty members, Klaus George Roy's "There is a Garden in her Face" and Margaret Starr McLain's "The Storke". Included in the Early Music Series which Mr. Geiringer has prepared are three a cappella pieces of the 16th and 17th centuries.

The University of Redlands Music

School's Opera Workshop presented Gluck's "Orpheus" this fall. Edward Tritt conducted the University-Community Symphony and the University Concert Choir. Edrie Sellick directed the production, and leading roles were sung by Nancy Beaver Smith, Betty-Gray Edwards, and Judy Pearce. John Robertson, pianist, gave a faculty recital on Nov. 28.

The Southern Illinois Talent Parade Association, directed by James Houston, is a nonprofit organization that promotes and develops area music students through concerts, recitals, and radio broadcasts. The association, which was founded in September, 1953, sponsors public performances of students upon the recommendation of their teachers, but competitions are not held. The Southern Illinois Chamber Opera Society, directed by Kate E. Moe, has assisted the association by its opera broadcasts.

The Trapp Family Singers will operate their music camp during next July and August, in Stowe, Vt. Ten-day "Sing Weeks" will present singing and playing simple instruments in small ensembles, and folk dancing.

The New School for Social Research presented a concert of music and musicians of Greenwich Village, on Oct. 23, at the school, including music by Henry Cowell, Frank Wigglesworth, Elliott Carter, Alan Hovhaness, Edgar Varese, and John Cage.

The Santa Barbara College of the University of California opened a series of six concerts honoring French music and musicians, on the new

Goleta campus, on Nov. 21. Milhaud's opera "The Poor Sailor" was presented, with faculty members and students singing the roles.

The Richmond Choral Society, Staten Island, N. Y., presented Bach's "Christmas Oratorio" on Nov. 27 at the Staten Island Reformed Church, under the direction of Anders Emile, head of the music department of Hunter College.

Appalachian State Teachers College, Boone, N. C., presented a concert version of Mozart's "The Marriage of Figaro" and Lehmann's "In a Persian Garden" in the college auditorium, on Nov. 11.



Felix Brentano, head of the Peabody Conservatory opera department

The Peabody Conservatory of Music has inaugurated a course of instruction in television presentation of opera and musical comedy. Felix Brentano, head of the Peabody opera department, is the instructor. It is believed to be the first course of its kind in the United States. Classes are held in the studios of television station WAAM in Baltimore. Mr. Brentano's wide experience includes direction of hundreds of Voice of Firestone and other national network telecasts.

Max Klein's pupil Dina Soresi was the winner of the 1955 Blanche Thebom Award. The soprano created the leading role in Jan Meyerowitz's opera "Eastward in Eden", when it was introduced by the Mannes School of Music. Another pupil, Catalina Zanduetta, Philippine soprano, is now appearing in many German cities as Aida and Butterfly. Miss Zanduetta has given two Town Hall recitals in previous years.

Band Betterment Associates, a new organization, gave a two-day program at Manhattan Center, New York City, on Nov. 25 and 26. Guest conductors included Leroy Anderson, Robert Russell Bennett, Ferde Grofe, and Morton Gould.

The Newark Museum presented "An

Hour of Romantic Music" on Nov. 6 as the first concert in its free series under the musical direction of Alfred Mann. Joseph Kovacs, violinist, and Halina Newman, pianist, were soloists. The final four concerts of the series will be devoted to a Mozart festival.

Edwin Hughes had three professional pupils appear in Town Hall during December: Alton Jones, well-known concert pianist and member of the faculty of the Juilliard School of Music; Rosemary Clarke; and Anthony Chanaka. Orchestra appearances for Mr. Hughes's pupils this season are being made by Ronald Hodges, with the Rochester Philharmonic and the Mountain Lakes Orchestra; Dorothy Bullock, with the Babylon (L.I.) Symphony; 13-year-old Lorraine Gaal, with the Butler (Pa.) Orchestra; and Alberta Childes, with the Wilkinsburg (Pa.) Orchestra. Miss Bullock will also appear in Carnegie Hall with an orchestra conducted by Alfredo Antonini.

The American Guild of Organists held a national mid-winter convale in Philadelphia from Dec. 27 to 29. The Bach Choir of Bethlehem, Pa., directed by Ifor Jones, sang Bach's "Christmas Oratorio" in the Philadelphia Academy of Music on Dec. 28, as the major event of the convale. The soloists, Ellen Faull, soprano; Eunice Alberts, contralto; John McCollum, tenor; and Mack Harrell, bass, were assisted by many Philadelphia Orchestra musicians.

Oberlin College sponsored a community "string festival" with a program on Dec. 10 in Finney Chapel. Taking part in Vaughan Williams' Concerto Grosso for String Orchestra were 177 string players, ranging in age from 10 to 60, recruited entirely from the Oberlin community. Also appearing were the Oberlin String Quartet and the string section of the Oberlin Orchestra, David R. Robertson, conductor.

The Fort Wayne Philharmonic, in its Dec. 10 Young People's Concert, asked the audience to join in singing the Christmas carol "The Twelve Days of Christmas" by reading from a mammoth 8' x 44' board showing the tune and a pictorial scene for each "day". Igor Buketoff conducted.

Eastern Kentucky State College's board of regents has approved construction of a \$575,000 music building. The structure is to be financed by \$250,000 from the State Property and Buildings Commission and a \$325,000 bond issue.

The Hartt College of Music, Hartford, Conn., has been elected to the New England Association of Colleges and Secondary Schools.

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Weill's Street Scene Given First German Performance

DÜSSELDORF.—Kurt Weill went to the United States in 1933, finding a new success with new music. Of his transatlantic music almost nothing is known in Germany. The Berlin production of his psychoanalytical operetta "Lady in the Dark" failed because it was inadequately performed. Thus Weill remained the only one of the famous emigrants who never enjoyed a "comeback". Now, the Düsseldorf Städtische Bühnen have produced "Street Scene" as "Die Strasse", in a very skillful translation by Lys Bert.

Weill, like Gershwin and Menotti, recognized that modern American drama succeeds best with colorful situations and scenery, a clever contrast of bright and dark. His score for "Street Scene" is written for real singers and a small orchestra of a very definite tonal palette. It calls for the type of versatile, informal performer easy to find in the American theater. Weill's rhythm and melody are strongly influenced by jazz (unfortunately not merely by jazz). The song of the Negro porter is like an archetype of the blues; the songs and games in the second act, with an entirely new feeling for modern children, are Weill at his best, under American influence. Equally typical are the ice cream sextet, the trio of gossips, the schoolgirl's song, and the duet of the two children reading the newspaper.

In the second act, however, Puccini and Lehar triumph over the "Dreigroschenoper". Weill loses his scornful sense of *Kitsch*, temporarily, and writes *Kitsch* himself. The love duets are written in precisely the mawkish, weak style that Weill had annihilated with his satire. With these sentimental episodes excised, the rest of the work, in lyric-naturalistic style, would fill a gap in the repertoire.

The Düsseldorf production was excellent on all levels. Friedrich Schramm had directed the work with skill in the familiar devices of the

theater. Caspar Neher had designed a realistically drab setting that changed character with the changes of the sun as the people did. The ice cream sextet, played as a parody of opera, the children's games, and the obscene pas de deux of the prostitute Mae and her friend Dick were high points of the performance. Randolph Symonette, hampered by his American accent, sang the role of Maurrant; Hanna Ludwig had the role of Anne; and Ingrid Paller and Karl Diekmann were the young lovers. Fr. W. Andreas was excellent as the Porter. Eugen Szenkar conducted in virtuosic fashion.

The public was enthusiastic, but with sound instincts preferred the comic to the tragic episodes of the work. Lotte Lenya, the composer's widow, had flown from New York for the premiere. With necessary excisions and revisions, "Die Strasse" could offer sufficient ironic and amusing substance to assure Weill the "comeback" that we all desire for him in Germany.

—H. H. STUCKENSCHMIDT

American Company In Soviet Debut

LENINGRAD.—The Everyman Opera Company's production of "Porgy and Bess" opened here on Dec. 26. According to newspaper reports, it scored a moderate success. A capacity audience of more than 2,000 heard the work in the Leningrad Palace of Culture. At the opening, speeches were made by Boris I. Sagurski, director of Leningrad's Maly Theater; Robert Breen, producer of the opera; United States Ambassador Charles E. Bohlen, and Soviet officials. Fourteen performances are scheduled for Leningrad, and the opera will be given 12 times in Moscow. The troupe is also expected to go to Warsaw and Prague.

Stokowski

(Continued from page 12)
entertainers. Research information reveals that during the last six years some 450 hotels have discarded music and entertainment in their dining rooms, and thousands of smaller entertainment places throughout the nation have either discontinued music and entertainment or have closed."

The future for music is dark unless we as a nation find a way to overcome all these difficulties and prevent the stifling of one of our basic cultural arts — music. The farmer is subsidized, and rightly so, because our material well-being and health depend greatly on him. The musician (and all those who contribute to our inner life of thought and feeling) is equally important to our national well-being. If our cultural life is stifled or damaged in any way, it will affect adversely the morals of the nation, and we need

high morals to face the difficulties of life today, both nationally and internationally.

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BOOKS

Chase Reappraises Our Musical Past

AMERICA'S MUSIC: From the Pilgrims to the Present. By Gilbert Chase. New York: McGraw-Hill. 733 pages. \$8.50.

"My own approach to America's music is not at all respectable—my *bête noire* is the genteel tradition, and I take my stand with that Connecticut Yankee, Charles Ives, whose most damning adjective is said to be 'nice.'" In these words, from his introduction, Gilbert Chase sums up the approach that has enabled him to write the liveliest, most scholarly, most comprehensive, and most searching history of American music that has yet appeared, or is likely to appear for many years to come.

In this far-ranging and courageous volume, Bessie Smith and "Ma" Rainey rub elbows with Horatio Parker and George W. Chadwick; the brothels and dance halls of New Orleans share attention with the churches of New England as cradles of American music. Though there is a touch of pedantry in the dedication (it was scarcely appropriate to preface so earthy a volume with quotations from Homer, Virgil, and Dante), there is no trace of it in the book itself.

Reflects Civilization

By America's music, Mr. Chase means "the music made or continuously used by the people of the United States, people who have come from many parts of the earth to build a new civilization and to create a new society in a new world, guided by ideals of human dignity, freedom, and justice." He has attempted "to understand, to describe, to illuminate, and to evaluate, the vital processes and factors that have gone into the making of America's music." In short, this book is as much a study of American civilization as it is an esthetic survey. Today, we have come to realize that it is impossible to understand art except as part of the life from which it springs, and Mr. Chase has set a splendid example.

In the very first chapter, on the Puritan psalm singers, we encounter the results of fresh research and original thinking. Mr. Chase explodes the myth that the Puritans were haters of secular music and all of the other amenities of life. He points out that "enjoyment of fine clothes, good food, wine, books, sociability, and music, was readily reconcilable with the Puritan conscience." Highly interesting, also, is his analysis of "the common way" of singing the New England psalms and hymns. What actually happened was that these tunes

"underwent what we would now call a process of folklorization", but the outraged clergymen of the time wrote about this natural and by no means unmusical process in misleading terms of castigation, and later historians glibly copied their words without attempting to discover what really took place. I myself have heard a professor of music in a Kentucky college indignantly refer to the "cheap, vulgar, popular" hymns still sung by the people back in the hills, who do not seem to take to the standardized and watered-down volumes sanctioned by academic and clerical approval. In his account of the "fasola folk", the revivals and camp meetings, and other popular aspects of religious and secular music, Mr. Chase displays the same enterprise. He takes nothing on trust or with lazy credulity, but goes back to the sources and interprets the facts himself.

Three Sections

The book is divided into three main sections, Preparation, Expansion, and Fulfillment (but not fulfillment in the naive sense of a progressive improvement of the quality of music itself). Mr. Chase has been careful not to force his material into artificial channels. He constantly warns against too general classifications or confusions of different trends, especially in the case of Afro-American music. As he explains in the preface, the main emphasis in American music necessarily rests upon folk and popular idioms, and he has expressed this conviction in the plan of his book. In his account of America's "serious" composers of the recent past and of the present, Mr. Chase plays no favorites. If anything, he is too generous in his critical estimates, but never without a compensating body of objective facts. Altogether, he has reason to be proud of this indispensable book. —R. S.

Leonard Feather Makes Encyclopedia of Jazz

THE ENCYCLOPEDIA OF JAZZ. By Leonard Feather. With 200 photographs and a Foreword by Duke Ellington. New York: Horizon Press. 360 pp. \$10.

This volume will be not only indispensable to jazz lovers and students of American folk and popular music but interesting to others as well. For a fascinating segment of American history and culture is associated with the story of jazz. Duke Ellington's foreword is packed with strong opinions and statements that will probably stir lively controversy. The book proceeds with a brief History of Jazz, which takes up succinctly many points on which most people are still rather foggy; an analysis headed What Is Jazz?; a list of Giants of Jazz which covers the entire period of its development; and an introduction to the biographies which make

up the main body of the encyclopedia. The section called What Is Jazz? is copiously illustrated with musical examples; rather awkwardly written, it contains valuable information. The biographies provide a critical and historical evaluation of the musicians' work as well as the facts of their careers and in most cases even their addresses. The pictures are one of the most attractive features of this encyclopedia. Appendices are devoted to the birthdays of jazz artists; a list of fifty LP recordings for a basic collection of jazz; a glossary of terms; a list of jazz organizations; a list of record companies; and a bibliography of books and periodicals. —R. S.

Walter Piston Writes Book on Orchestration

ORCHESTRATION. By Walter Piston. New York: W. W. Norton & Company. 477 pages. \$6.75.

Walter Piston's books on harmony and on counterpoint have proved the most concise, the most admirably organized, and the most variously useful of any I have encountered, and this book on orchestration deserves a place beside them on the shelf of every student and musician. Himself a skilled composer, Piston unites the breadth of vision of the artist with the efficiency of the teacher. His book is quite as notable for the useless information it omits as it is for the invaluable information it imparts. It can be used for a year's course in orchestration at college level, but it will serve a multitude of other academic as well as private purposes. The first of its three main sections is devoted to the instruments of the orchestra. Piston makes sure that the student will not only understand the structure of the instrument and the technique of playing it but also something of its general musical character. Everywhere the composer speaks from practical experience.

Part II is devoted to an Analysis of Orchestration, taking up in detail such problems as types of texture, melody and accompaniment, chords, part writing, and other special points. Here again, the author uses familiar passages from the literature in masterly fashion to illustrate his analysis, but even more valuable are his own musical examples. He gives the student practical problems to solve that will teach him more in half an hour than days of inert reading. This practical approach also characterizes the third part of the book, on Problems in Orchestration. With uncanny felicity, Piston always manages to concentrate on a specific problem without isolating it from the surrounding musical material in a way that would make it seem different in actual context. The ceaseless study of masterpieces, as he points out, is the greatest educational force in music. —R. S.

Biographical Sketches Of Famous Ballet Artists

DANCERS OF THE BALLET. Biographies by Margaret F. Atkinson and May Hillman. New York: Alfred A. Knopf. 174 pages. \$3.75.

This volume, profusely illustrated with interesting photographs, is rather naive in tone, but handsomely gotten up. The biographies have that consistently adulatory and humorless flavor that makes publicity releases so boring. The authors have assembled many facts, however, and children will enjoy their biographical sketches of the dancers, which will occasionally

amuse their elders for reasons best not explained to the little ones. Luckily, dancers are not such goody-goodies as this volume might suggest. There are brief sections on The Making of a Ballet Star, and The Making of a Ballet, a short list of ballet terms, and an index. —R. S.

Nathan Broder Writes Study of Samuel Barber

SAMUEL BARBER. By Nathan Broder. New York: G. Schirmer. 111 pages. \$3.50.

Samuel Barber's international popularity has grown steadily through the years, for he is in the happy position of having kept in touch with musical tradition without losing his creative freedom and sense of the contemporary world and its problems. Nathan Broder, in this study of the man and his music, has avoided the tone of tedious panegyric which is the curse of most biographies of living people and given us a sympathetic but realistic portrait.

Priceless is the story of the note which the young Samuel (then about eight years old) left on his mother's dressing table: "To begin with, I was not meant to be an athlete I was meant to be a composer. And will be, I'm sure . . . Don't ask me to try to forget this . . . and go and play football.—Please—Sometimes I've been worrying about this so much that it makes me mad! (not very)." How refreshingly different from the familiar clichés about children chained to the piano who long to be out in the open.

As far as it goes, Mr. Broder's study of Barber's music is helpful and illuminating. He has not been as thorough or as specific in a technical sense as was Vincent Persichetti in his analysis of the music of William Schuman, but he has provided much valuable information. Musical examples enhance this section. It is significant that both the Schuman and Barber biographies contain photographs of Martha Graham, for whom they composed some of their most vivid theater works. —R. S.

Piano Method By Armand Ferté

The Piano Method by Armand Ferté, professor at the Paris Conservatory, is now available from C. F. Peters in an edition in English, Spanish, and Portuguese. Eleanor Fine's translation of Ferté's copious instructions and comments is clear and precise. Photographs showing correct and incorrect positions at the keyboard are included. This method has been highly recommended by master pianists like Alfred Cortot and Robert Casadesu. It reveals a sense of organization and integrated training that reinforces their compliments.

Opera Annual Salutes Mozart

OPERA ANNUAL 1955-6. Edited by Harold Rosenthal. London: John Calder. 176 pp. 21 s.

In his foreword to this second "Opera Annual", Harold Rosenthal points out that the experiment tried last year has succeeded and that the annual will be continued. This new volume has two important additions to last year's surveys. Embodied in its many Mozart articles (celebrating the bicentenary) is the reassessment of a great composer of the past in the light of 20th-century experience and ideas which the editor had set as one of his goals. And there is a new survey of the state of opera in Eastern Europe. The general plan of the book remains the same. —R. S.

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Cincinnati Hears Yankoff; Busoni Concerto Revived

CINCINNATI. — Ventsis Yankoff, young Bulgarian pianist, made his United States debut, playing Beethoven's Fourth Piano Concerto, with the Cincinnati Symphony, under Thor Johnson, on Dec. 9 and 10 at Music Hall. The pianist's technique was secure, articulate, and dynamically powerful, but his playing lacked interpretative depth to make his performance a wholly satisfying experience. Brahms's G minor Ballade was offered as an encore; and Sibelius' "Finlandia" and Fifth Symphony, conducted with fine spirit by Mr. Johnson, were also heard.

Joseph and Lillian Fuchs, soloists in the Dec. 2 and 3 concerts, performed nobly as individuals and as a team. Mr. Fuchs performed Chaussou's "Poème"; Miss Fuchs, Vaughan Williams' "Flos Campi" for viola, chorus, and orchestra (the chorus was from Ohio Wesleyan University). Both were heard in Mozart's Sinfonia Concertante, K. 364. Mr. Johnson and the orchestra gave a lively performance of Rolf Liebermann's rhythmically live and harmonically sharp "Furioso" that whetted this listener's interest to head more of this alert composer's music.

Stirring Busoni Concerto

Pietro Scarpini was a brilliant soloist in Busoni's C major Concerto for piano, orchestra, and male chorus, with Thor Johnson and the Cincinnati Symphony on Nov. 25 and 26. The work had not been heard in this city since Karin Dayas, of the College-Conservatory faculty, introduced it to this country in 1929 as soloist with Fritz Reiner and the Cincinnati Symphony. Whether or not one thinks it worthy music, hearing this work

offers a stirring experience. Mr. Scarpini performed it heroically with glamorous technical prowess and skilled musicianship, and Mr. Johnson was in excellent agreement with the soloist. Haydn's Symphony No. 98 opened the program.

Handel's "Messiah" was given by the Cincinnati Symphony, under Mr. Johnson, on Dec. 16 and 17, with Eleanor Ryan, Charlotte Schockley, Franklin Bens, and Hubert Kockritz as soloists. The choral group was the Northern Kentucky Chorus, under Robert Knauf, composed of members of the student body of Highlands High School, Ft. Thomas, and from the University of Kentucky's Northern Center. The disciplined chorus sang well in matters of diction and musicianship, but the volume and body of tone lacked maturity for the needed warmth and intensity of the work.

Szigeti Recital

Joseph Szigeti replaced the indisposed Nathan Milstein on Nov. 22 for the Matinee Musicale Club's program, at the Hotel Netherland Plaza's Hall of Mirrors. In a recital that included works of Corelli, Brahms, Bloch, Mompou-Szigeti, and Pugnani-Szigeti, Mr. Szigeti displayed his exquisite artistry, his authority of style, his integrity and individuality. With the faultless co-operation of Leopold Mittmann, Brahms's Sonata in D minor was richly interpreted. The Bloch "Nigun" from the "Baal Shem" Suite was notable for its atmospheric mood.

The Cincinnati Chamber Music Society presented the Amadeus Quartet in recital at the Taft Museum on Nov. 18. The program included Mozart's Quartet, K. 465, Britten's Quartet No.

2, and Beethoven's Quartet, Op. 127. Throughout the program the ensemble showed its thorough discipline and rewarding musicianship. The Britten was particularly deft and well defined.

That Cincinnati is exceptionally fortunate to have the LaSalle Quartet in residence at the College-Conservatory was again evident in its concert on Dec. 13 in the school's Concert Hall. These artists now rank with the best in their field. Their musicianship is impeccable, and their ensemble work superlative. In a program that also included works by Mozart and Haydn, the performance of Schoenberg's Quartet No. 3, Op. 30, was outstandingly clear in execution and showed sensitive understanding of structural details.

J. Herman Thuman presented Erna Sack in a recital at the Taft Auditorium on Dec. 6. The ethereal pianissimos for which Miss Sack is famous were heard in Mozart's "Cradle Song" and Schubert's "Night and Dreams".

Five Premieres

The first of a series of three New Music Concerts was given at the Taft Museum on Nov. 30. Five of the works were premieres: Eugene Hemmers' Nocturne No. 5 for Violin and Piano, Duo for Violin and Cello, and Fugue and "Aubade" for Voice, Violin, and Cello; and Jeno Takacs' Sonata for Trombone and Piano, and Partita for Piano, Op. 58. Hemmers' Duo has considerable inventive value, and the Takacs sonata is effectively written for the trombone (Harold Harris was the trombonist and the composer was at the piano). Takacs' Partita was a highlight, for it is a cleverly conceived and purposeful composition, somewhat in the manner of Bartok. Its performance displayed Mr. Takacs' gifts both as a pianist and composer.

The Opera Workshop of the College-Conservatory presented Mozart's "Bastien and Bastienne" and Falla's "La Vida Breve" on Nov. 20 at the Walnut Hills High School Auditorium. The double bill was produced by Wilfred Engelman and conducted by William Byrd. Valuable assistance was contributed by Eva Parnell, head of the school's drama department; and Marian La Cour and Shirley Frame Elmore. Highlights of the performance were Margaret Scantlin's singing and dramatic portrayal of Salud and Miss La Cour's ballet in the Mozart opera.

—MARY LEIGHTON

Dates Set For Bayreuth Performances

BAYREUTH.—The Wagner festival will be held here next summer from July 24 through August 25. "Die Meistersinger", conducted by André Cluytens, will open the festival and will be repeated on Aug. 2, 5, 7, 11, 18, 22, and 25. Other presentations include "The Flying Dutchman", under Joseph Keilberth, July 25, Aug. 1, 4, 9, 12, 20, and 24; "Parsifal", under Hans Knappertsbusch, July 26, Aug. 8, 19, and 23; and the complete "The Ring of the Nibelungen", under Mr. Keilberth, July 27-31; and, under Mr. Knappertsbusch, Aug. 13-17. Casts will be announced later.



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Musigram No. 8

THE QUESTION

Give the last name of a librettist who collaborated in writing the plots of some of the mainstays of the operatic repertory.

THE CLUES

The following are clues to the letters in the name. Write the first letter of your answer to each definition in the space provided. When you have found all seven letters, you have spelled the name.

1. Member of the camerata whose son's fame exceeded his own.
2. Some of this 16th century Italian musician's compositions were for a long time attributed to Palestrina.
3. A 19th century Boston music critic.
4. A pseudonym used by a French composer in his critical writings.
5. A 15th-century Flemish composer, a teacher of Josquin.
6. Italian composer who was assassinated.
7. Symphonic poem by Villa-Lobos.

Correct answers will be given in the Jan. 15 issue. Answers to the Dec. 15 Musigram: M. Haydn (Meyerbeer, Hale, Ambrosian Chant, Ysaye, Davidsbündler, Neeffe)

National Symphony Celebrates 25th Anniversary Season

WASHINGTON.—This season the National Symphony is celebrating the 25th anniversary of its founding in 1931 by the late Hans Kindler. Howard Mitchell led the orchestra in Brahms's "Academic Overture", opening the silver anniversary season before a capacity audience on Oct. 19. In the Brahms Second Symphony the various orchestral choirs responded with mid-season perfection; and in the "Fantastic Symphony" of Berlioz, Mr. Mitchell achieved a remarkable performance, notable especially in the subtle dynamic shadings of the strings.

Margaret Harshaw sang excerpts from Wagner and Strauss operas in the second concert, Oct. 26. Walter Hartley's "Concert Overture" opened the Nov. 30 concert. This was the first performance of the winning overture in the symphony's anniversary-composition contest. (Later in the season the winning tone poem and full-length symphony will be heard. The overture competition was sponsored by the Lincoln and Therese Filene Foundation.) Mr. Hartley's work consists of an Adagio, mostly for strings and woodwinds, followed by an Allegro in fairly standard sonata form. Several bars of the Adagio are recalled at the close. It is quiet, certainly not festive, skilled in orchestration, conservative in idiom, displaying on the whole an enthusiasm for sheer orchestral texture and cerebral content.

Johannesen Is Soloist

Grant Johannesen was the soloist in Beethoven's Piano Concerto No. 3. The performance suggested a seeming lack of preparation on the part of the orchestra and insufficient ensemble rehearsal with the soloist. This was the more apparent in the overwhelming presentation by Mr. Mitchell of the Shostakovich Symphony No. 10 that followed. Care, attention to detail, and the challenge of a first Washington performance culminated in a brilliant reading.

Sylvia Meyer, the symphony's harpist, was the soloist in the premiere performance of Lex van Delden's Concerto for Harp and Orchestra, when Willem van Otterloo was the guest conductor on Dec. 7. Mr. Van Otterloo is the conductor of the Hague Residentie Orkest. The concerto, while agreeable enough, did not afford Miss Meyer a medium worthy of her capabilities, nor is it a composition that one regards with more than passing interest. Mr. Van Otterloo's sturdy, ponderous approach to Mozart's D major Symphony, No. 38, discouraged us from hearing what he might make of Brahms's Fourth Symphony.

Jalas Conducts Sibelius

Jussi Jalas, Jean Sibelius' son-in-law, was the guest conductor for the first half of a concert devoted to the music of Sibelius on Dec. 14. Mr. Jalas conducted the Seventh Symphony, the "Rakastava" Suite for Strings, and "Finlandia". The orchestra sounded its best in the Second Symphony, conducted by Mr. Mitchell. Mr. Jalas returns in January with the Philadelphia Orchestra, affording another opportunity to hear him in Sibelius works.

Earl Wild, pianist, performed on Dec. 28 the Chopin Concerto No. 2, in F minor, delivering the somewhat vapid score with finesse and assured

skill, and the orchestra and soloist were in complete rapport. Peter Menin's linear and imposing Symphony No. 3, listed for the first time in these concerts, profited by one of the most finely wrought performances that Mr. Mitchell has given this season. A well-proportioned and respectful reading of the Tchaikovsky Fifth closed the program.

Anna Russell Appears

Anna Russell, concert comedienne, had herself an outrageous time with the orchestra on Nov. 26, with Lloyd Geisler, solo trumpet of the symphony, conducting for the first time in a major capacity. Although the orchestra offered Strauss, Tchaikovsky, Smetana, and Berlioz, the audience obviously was interested only in Miss Russell. Consequently it mattered not that, in spite of the instruments visible on the stage, the collective sound was more that of a band.

The Philharmonia of London, with Herbert von Karajan conducting, exemplified the epitome of orchestral perfection in the opening concert of the first American tour in Constitution Hall, on Oct. 23. To hear the Mozart Divertimento in B flat, K. 287, in such light transparency, in deft, exhilarating tempos, and with constantly articulate vitality is a rare experience indeed. The clarity of Debussy's "La Mer" and the Berlioz "Fantastic Symphony" brought these two compositions into totally new focus. The tumultuous ovation of the capacity house remains one of the sensations of the season. The Philharmonia returned on Oct. 29, playing Handel's "Water Music", the Beethoven "Pastoral" Symphony and the Bartok Concerto for Orchestra so well that even the lay listener comprehended and enjoyed the unfamiliar. The audience was again stirred to prolonged demonstrations of approval.

George Poinar Recital

George Poinar, violinist from the faculty of Baldwin-Wallace Conservatory in Berea, Ohio, with Arthur Reginald, pianist, returned to the Phillips Gallery on Oct. 24, after a two-year lapse, in a formidable program. His choices were Bach's C minor Sonata, Schumann's A minor Sonata, William Walton's Sonata, and the First Sonata by Bartok. Mr. Poinar again proved equal to and compelling in each assignment, technically, stylistically, and interpretatively speaking.

Emil Gilels, the first major Soviet pianist to tour this country in two and a half decades, impressed as entirely worthy of all the superlatives that had preceded his appearance in Constitution Hall on Oct. 26. Within the same week he played another concert before a brilliant assemblage in the Russian Embassy. Isaac Stern served as his interpreter on this occasion.

The Little Orchestra Society of New York, under Thomas Scherman, with Rudolf Firkusny and several singers as soloists, was presented in the Corcoran Art Gallery on Oct. 30. It was decidedly an off evening for all concerned.

The Bach Aria Group of New York, William Scheide, director and Frank Briefi, conductor, returned for the second successive year to Constitution Hall for a concert on Nov.

13. All its members contributed memorable performances, but Eileen Farrell must be mentioned in particular for her "Bete aber auch dabei" from the Cantata No. 115. The National Presbyterian Church Choir, Theodore Schaefer, director, assisted in the complete Cantata No. 97 and opened the concert with the chorus from Cantata No. 45.

Jan Peerce sang a solo recital in the handsome new synagogue of the Washington Hebrew Congregation, with Warner Bass accompanying, on Dec. 19. He is one of the very few top-flight tenors and gave as great as satisfaction in recitals as he does on the operatic stage and in the sterner confines of a Bach Aria Group concert.

The Alfred Deller Trio, Alfred Deller, counter-tenor; Desmond Dupre, lute and viola da gamba; and Robert Conant, harpsichord, attracted throngs of ardent lovers of early English song to the Phillips Gallery on Dec. 12. Mr. Deller, known by his recordings, measured up to high expectations. His voice is a phenomenon, which coupled with the delicacy of his personal art made for an evening of pure elegance. Artur Rubinstein's all-Chopin program drew a capacity house to Constitution Hall the same day. The Sadler's Wells Ballet was also successful in attracting good houses to the Capitol Theater on Oct. 31, Nov. 1, 2, and 3.

Budapest Quartet

At the Library of Congress the Budapest String Quartet was heard in quartets by Haydn, Mozart, and Beethoven on Oct. 20 and 21, and in works by Mozart, Schoenberg, and Haydn on Nov. 3 and 4. These concerts were presented by the Gertrude Clarke Whittall Foundation.

The Elizabeth Sprague Coolidge Founder's Day Concert presented the Kroll String Quartet in quartets by Haydn, Prokofeff, and Beethoven on Oct. 30. The same foundation presented William Primrose, violist, and Ralph Berkowitz, pianist, on Dec. 9

in sonatas by C. P. E. Bach, Vivaldi-Dallapiccola, Brahms, and a suite by Bloch.

Leopold Stokowski conducted a chamber orchestra composed of members of the National Symphony and a group from the Howard University Choir in concerts observing the bicentenary of Mozart's birth, on Dec. 17 and 18. —THEODORE SCHAEFER.

Edinburgh Festival Lists Participants

EDINBURGH.—The tenth International Edinburgh Festival will be held next summer from Aug. 19 through Sept. 8. The preliminary announcement reveals that the Hamburg State Opera will present five operas—"The Magic Flute", Cornelius' "The Barber of Bagdad", Strauss's "Salome", and Stravinsky's "Oedipus Rex" and "Mavra". The conductors will include Leopold Ludwig and Alfred Bittner.

Orchestras to participate include the Royal Philharmonic, under Sir Thomas Beecham and Sir Arthur Bliss; the Boston Symphony, under Charles Munch and Pierre Monteux; the Vienna Hofmusikkapelle, under Josef Krips; the London Mozart Players, under Harry Blech; the Scottish National Orchestra, under Karl Rankl; the BBC Scottish Orchestra, under Ian Whyte; and the National Youth Orchestra of Great Britain, under a conductor to be announced.

Soloists will include Myra Hess, Irmgard Seefried, Campoli, Robert Casadesu, Clifford Curzon, Ernst von Dohnanyi, Léon Goossens, Wolfgang Schneiderhan, and Isaac Stern.

Chamber-music ensembles and recitalists scheduled to appear are the Amadeus Quartet, the Vegh Quartet, and the New Edinburgh Quartet; Myra Hess, Irmgard Seefried, Rosalyn Tureck, Campoli with Ernst von Dohnanyi, Robert Casadesu, Clifford Curzon, Gerhard Hüsch, Wolfgang Schneiderhan, and Isaac Stern.

The Sadler's Wells Ballet and the Ram Gopal Indian Ballet are also scheduled to appear.

OBITUARIES

Dorothy Caruso

BALTIMORE.—Mrs. Dorothy Park Benjamin Caruso, 62, widow and biographer of the Italian tenor Enrico Caruso, died on Dec. 16 at Union Memorial Hospital here after a long illness. Author of "Enrico Caruso: His Life and Death" and "Dorothy Caruso: A Personal History", Mrs. Caruso was married to the famous tenor in 1918 against the wishes of her family. Caruso died within three years. Though she was later married and divorced twice, she resumed her first husband's name. Survivors include a sister, two daughters, and four grandchildren.

Gladys Ripley

CHICHESTER, ENGLAND.—Gladys Ripley, 47, concert contralto, died of pleurisy on Dec. 21. Miss Ripley made her first important concert appearance in 1925 in Mendelssohn's "Elijah" at Royal Albert Hall. In succeeding years she sang at the Leeds, Norwich, and other leading festivals, and during World War II she toured France, Belgium, Holland, and West Africa entertaining for the armed forces.

Fleeda Alberti

Mrs. Fleeda Newton Speth, retired voice teacher and operatic mezzo-soprano, died at Beth David Hospital

on Dec. 21. Her professional name was Fleeda Alberti. She sang at the Berliner Staatsoper under the direction of Erich Kleiber, George Szell, Richard Strauss and others.

Clifford Cairns

NEW SMYRNA BEACH, FLA.—Clifford Irving Cairns, 75, composer and former director of the Firestone Hour on radio, died here on Dec. 14. A former concert artist, Mr. Cairns was an artist and repertory director of the Victor Talking Machine Co., which later became RCA Victor.

Mitchell Marks

Mitchell B. Marks, vice-president and secretary of the Edward B. Marks Music Corporation, music publishers, died in Beth David Hospital on Dec. 22.

David Sapiro

David Sapiro, pianist and piano teacher, died on Dec. 8 at his home in New York City. A piano prodigy, he formerly gave recitals here and served as an accompanist.

James Sheehan

CHICAGO.—James J. Sheehan, 68, formerly a theater manager here and in New York and treasurer of the Chicago Opera, died here on Dec. 21.

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HOLLAND: Lex van Delden, Moreelstraat 11, Amsterdam.
ITALY: Reginald Smith Brindle, Via Marconi 28, Florence.
Peter Dragadze, Via Pietro Verri 4, Milan.
Cynthia Jolly, Via dei Gracchi 126, Rome.
MEXICO: Peggy Munoz, Protasio Tagle 69-8, Colonia Tacubaya, Mexico, D.F.
PORTUGAL: Katherine H. de Carneyro, 450 Rua de Paz, Oporto.
SCOTLAND: Leslie M. Greenlees, The Evening News, Kemsley House, Glasgow.
SPAIN: Antonio Iglesias, Avenida Reina Victoria 52, Madrid.
SWEDEN: Ingrid Sandberg, Lidings 1, Stockholm.
SWITZERLAND: Edmond Appia, 222 Rue de Candelle, Geneva.

In the news 20 years ago

Some of the entertainers in an "Undignified Entertainment by Dignified Artists" honoring Mrs. Vincent Astor: left to right (front), Lauritz Melchior, Fraser Gange, Charles Hanson Towne, Albert Spalding, and Jascha Heifetz; (back) Ernest Schelling, Lawrence Tibbett, and Richard Crooks. Lucrezia Bori is the conductor



Wide World Photo

The first "Tristan und Isolde" of the Metropolitan Opera season marks the return of Kirsten Flagstad. The Norse soprano's Isolde was again a characterization of great beauty. Particularly in the final act, Lauritz Melchior rose to his full height as a peerless dramatic singer in the role of Tristan. The singers were heard as Elisabeth and in the title role of "Tannhäuser" two days later. In the season's second "Aida", Lawrence Tibbett sings Amonasro; Giovanni Martinelli, Radames; and Elisabeth Rethberg, the title role. Gertrud Wettengren, as Amneris; Chase Baromeo, Ramfis; Louis D'Angelo, the King; and Thelma Votipka, the Priestess, were in the cast of the opera on Jan. 2.

Poulenc's Two Piano Concerto in D minor receives its American premiere, with Leopold Stokowski conducting the Philadelphia Orchestra, and Jeanne Behrend and Alexander Kelberine as

soloists. The first and last movements are along the advanced lines of modernism, and in the median slow movement Poulenc adheres to traditional forms.

Italian political sanctions instigated by Mussolini have their effect in the world of music. Artur Rubinstein is forbidden to give his Milan concert because of his Polish passport. At La Scala, two French operas were canceled, leaving only "Samson et Dalila". However, Tullio Serafin is to conduct Debussy's "Pelléas et Mélisande" in Rome.

Vladimir Bakaleinikoff, assistant conductor of the Cincinnati Symphony, leads that orchestra in performances of Shostakovich's First Symphony. Applause was hearty, even prolonged, but it carried unmistakably an air of nervous bravado, strikingly apparent in the buzz of comment that arose after each movement.

Letters to the Editor

Friedberg Admirer

In sadness, I read in MUSICAL AMERICA of October 1955, both Myra Hess's moving tribute to Carl Friedberg, and further, of Carl Friedberg's recent death in Italy.

We who studied with him at the Institute of Musical Art and Juilliard School of Music, could never lose what Carl Friedberg imparted to us—especially in his glorious revelation of Brahms and Schumann. I, for one, have never heard a more visceral singing tone, or more eloquent phrasing than Mr. Friedberg's own playing commanded. His greatest gift, which makes him exceptional among artists of his stature, was the ability and love with which he could impart his art to those fortunate enough to become his apprentices. No aspect of his students' welfare found him disinterested. Were our gloves warm enough? Had we a convenient practice room and balanced meals? Many of us will keep Carl Friedberg alive in our abil-

ity and obligation to perpetuate some of our teacher's art.

Noblesse oblige, we were always reminded—the obligation to be humble and subservient to our talent and art.

Who can forget the stimulation of class sessions? All were bound to learn what the others studied; all could be expected to be criticized starkly, if constructively, before any students present. There could be no pretense or false pride. Students were asked to candidly appraise colleagues, and the critics, in turn, were appraised by Mr. Friedberg—the fairness and merit of their suggestions always lucidly dissected. Integrity of musical thought and achievement had to supersede personal considerations at all times.

In October of 1952, we had the opportunity of catching Carl Friedberg in concert in Youngstown, Ohio. When this diminutive musical wizard played Schumann's "Scenes from Childhood", his playing seemed to epitomize all the glories of his own accomplishment, from early recognition by Clara Schumann at the age of nine, to his genius, at 79, of evoking all the nostalgia, poetry and philosophy of Schumann's exquisite morsels as only he—Carl Friedberg—could do.

MRS. ROSALINE B. CAMERON
Oak Park, Ill.

Rockefeller Grant To Curtis and Graf

The Rockefeller Foundation has given a grant to the Curtis Institute of Music for Herbert Graf, director of the opera department, to make an analysis of the production problems of modern opera. Mr. Graf is presently completing his 20th season as stage director of the Metropolitan Opera, is the author of "The Opera and Its Future in America" and "Opera for the People". He will devote the greater part of the next two years to the project, which will include a study of new opera houses, stage equipment, television, and other matters bearing on the modern production of opera in America.

Amherst Opera Presents La Bohème

AMHERST, MASS. — The Amherst Community Opera, one of the few companies in the United States organized and maintained by amateur talent, gave three performances of Puccini's "La Bohème" on Nov. 4, 5, and 6 in the Amherst Town Hall. The founder and musical director of the opera is Fiora Contino. The opera group, in its third season, uses local people in all roles recruited from the Amherst area, which includes Amherst College, the University of Massachusetts, Smith College in Northampton, Mount Holyoke College in South Hadley, and surrounding towns.

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New Recordings

TWO-PIANO WORKS

BOWLES, PAUL: "A Picnic Cantata."
POULENC, FRANCIS: Sonata for Two Pianos (1953). *Gold and Fisdale, duo-pianists.* (Columbia ML 5068, \$4.98.)
★★★

GOLD and **FISDALE** gave the premiere of the Bowles cantata in a concert in Town Hall on March 23, 1954. It is fortunate indeed that Columbia decided to record it, as the difficulty of assembling four vocalists, a tympanist, and two pianists, which the work requires, would militate against frequent performances. The text by James Schuyler is a kind of dialogue involving four girls who hop in their car one Sunday morning and go for a picnic. The materials are ordinary (Milady's Blintzes, left-over pie), the literary manner sophisticated and entertaining. Bowles's score is as playful as the text, full of transmuted jazz coloration, and transparently scored. It is performed with an enchantingly gay seriousness by the duopianists; Gloria Davy and Martha Flowers, sopranos; Mareda Gaither, mezzo-soprano; Gloria Wynder, contralto; and Al Howard, drums.

The Poulenc sonata, written for and dedicated to Gold and Fisdale, is a far cry from his 1918 Sonata for Two Pianos. It is quite long, deceptively simple, with a rich, gleaming instrumental texture based on his choral style. For the composer himself the work has the "gravity of a string quartet," a comment most listeners will concur with.
—R. A. E.

FOR FLUTE

FREDERICK THE GREAT: Sonata No. 2, C minor, and Sonata No. 5, A major (from "Complete Works").
QUANTZ: Sonata No. 2, B flat major; Sonata No. 4, D major; Sonata No. 5, E minor. *John Wummer, flute; Fernando Valenti, harpsichord.* (Westminster WN 18070, \$4.98.)
★★★
LECLAIR: Eight Sonatas for Flute and Continuo. *Jean-Pierre Rampal, flute; Robert Veyron-Lacroix, harpsichord.* (Oiseau-Lyre OL 50051, \$9.96.)
★★★

FOR the writer (and doubtless for many music-lovers) the flute music of the classical era has a peculiar charm. The silvery clarity of the instrument and the exquisite timbres obtainable by blending it with harpsichord and string instruments have something of the same effect upon the ear that a superb sherry has upon the palate. Both of these albums are warmly recommended. The playing by both the American and French artists has elegance, vigor, and stylistic understanding, as well as tonal beauty.

The friendship and esteem of Frederick the Great for his flute teacher and musical mentor Johann Joachim Quantz does honor to both men. Frederick loved music passionately, and was a far better flute player and composer than French poet, if we are to believe contemporary accounts as well as the evidence. Quantz, whose "Versuch einer Anweisung, die Flöte traversière zu spielen" (of 1752) is one of the most illuminating treatises of the century, composed noble and

wonderfully idiomatic music for his instrument.

The eight sonatas by Jean-Marie Leclair performed by Mr. Rampal and Mr. Veyron-Lacroix are taken from four books of sonatas for violin and continuo published by Leclair between 1723 and 1738. Each of them is prefaced by Leclair with the note that "Cette Sonate peut se jouer sur la Flûte Allemande". They are all superb music, as fresh, as gravely lovely today as they were over 200 years ago. It is interesting that Leclair met Quantz in Italy; he was also a friend of the famous French flutist, Michel Blavet.
—R. S.



Sylvia Marlowe

FOR HARPSICHORD

FALLA: Concerto for Harpsichord.
RIETI: Partita for Harpsichord.
SURINACH: "Tientos". *Sylvia Marlowe, harpsichord; with the Concert Arts Players.* (Capitol P 8309, \$4.98.)
★★★
SWEELINCK: Harpsichord Music. *Helma Elsner, harpsichord.* (Vox PL 9270, \$5.95.)
★★★
HAYDN: Concertos in D major, G major, and F major; Concertino in C major. *Robert Veyron-Lacroix, harpsichord; Vienna State Opera Orchestra, Milan Horvat conducting.* (Westminster WN 18042, \$4.98.)
★★★

SYLVIA MARLOWE has done so much to stimulate the interest of contemporary composers in the harpsichord, and she commissioned both the Rieti and Surinach works in this album. Manuel de Falla wrote his Harpsichord Concerto for Wanda Landowska. All three works are off the beaten path and entertaining as well as stimulating in sounds and patterns. Rieti's long and elaborate (but not ponderous) Partita is scored for flute, oboe, string quartet and harpsichord. The piquant Surinach "Tientos", or "Essays", are written for English horn, timpani, and harpsichord. The performances are all admirable, although the Falla sounds a bit cautious.

The music of Jan Pieters Sweelinck (1562-1621) is practically unknown to the average music-lover, yet it is divinely beautiful. Whether played on the baroque organ or the harpsichord, this music has a grave beauty, an intellectual power, and a humanity that are overpowering, like Bach. This disk contains the Fantasias and Toccatas on one side, and Variations on Secular Tunes and Dances on the

other. Miss Elsner plays soberly but with profound feeling and structural grasp of these masterworks.

Everyone knows Haydn's D major Harpsichord Concerto, which Landowska made world-famous, but the other pieces in this album will be new. All are delightfully fresh. Whether the C major Concertino is by Haydn or not (Fernando Valenti mentions the doubt in his notes), it is worthy of the master in his youth. Mr. Veyron-Lacroix, professor of harpsichord at the Schola Cantorum in Paris, plays with the tact and sense of style that one would expect.
—R. S.

VOCAL WORKS

TALLIS: "The Lamentations of Jeremiah the Prophet"; Five Hymns for Alternating Plainsong and Polyphony. *Deller Consort, Alfred Deller, director.* (Bach Guild BG-551, \$4.98.)
★★★

THIS music is of incredible beauty, and the performances are flawless. By this time, the superb artistry of Alfred Deller is known to thousands of American music-lovers; and he has assembled a group of English vocalists who share his exquisite sensitivity, taste, and technical skill. Tallis' "Lamentations" is one of the noblest pieces of music ever written; one must look to Bach and the other giants of music to find its equal. It is poignantly sung by Mr. Deller, whose counter-tenor has never sounded more beautiful; and by Gerald English and Wilfred Brown, tenors; Maurice Bevan, baritone; and John Frost, bass. In the hymns, which are also miraculously lovely, Eileen McLoughlin, soprano, joins the five men. She blends her voice with theirs in certain pianissimo passages with uncanny subtlety.
—R. S.

PERGOLESI: "Stabat Mater", *Teresa Stich-Randall, soprano; Elisabeth Hoengen, alto; Vienna Akademiekammerchor; Vienna State Opera Orchestra; Anton Heiller, organ; Mario Rossi conducting.* (Bach Guild BG-549, \$4.98.)
★★★

IT is a pleasure to salute a young American artist for so distinguished a performance as Teresa Stich-Randall gives in this generally admirable interpretation. Her technical skill (listen to her trill and passagework) is matched by purity of tone and refinement of style. Miss Hoengen also sings expressively; and the orchestra is splendid under Mr. Rossi's dynamic but discreet baton. Pergolesi's "Stabat Mater" has achieved an almost indecent popularity in the past 200 years. This record-

ing will win new admirers for a work which used to shock pedants because of the unabashed way in which it stole some of the best tunes from the Devil.
—R. S.

CONCERTOS

TCHAIKOVSKY: Piano Concerto No. 1, B flat minor. *Emil Gilels, pianist; Chicago Symphony, Fritz Reiner, conductor.* (RCA Victor LM 1969, \$3.98.)
★★★

THE brilliant Russian pianist Emil Gilels played the Tchaikovsky B flat minor Concerto at his American debut, with the Philadelphia Orchestra, in Philadelphia, on Oct. 3, 1955, and again in New York at his debut there with the same orchestra. Only a few weeks later, he made this dazzling recording with the Chicago Symphony under Fritz Reiner. It is the last word in polish and bravura. I have heard him play more poetically, more communicatively, but he reveals the full measure of his wonderful keyboard command in this recording. Mr. Reiner and the orchestra are also in top technical form.
—R. S.

RECORDS IN BRIEF

Even though Rosa Ponselle has not sung in public for many years, her name is still one to conjure with and there has always been considerable speculation as to the present condition of her voice. **Rosa Ponselle Sings Today** (RCA Victor LM 1889)***, a 12-inch disk made in October, 1954, at the soprano's home, provides the reassuring knowledge that her voice still has much of the liquid fire that made it so magnificent. Miss Ponselle sings 16 numbers, ranging from Beethoven's "In questa tomba oscura" to Tosti's "Aprile". Accompanying herself at the piano in Sadero's "Amuri, amuri", she sings this touching Sicilian song with an emotion few people will be unaffected by.

Angel has issued two excellent disks of songs sung by **Non Merriman**, mezzo-soprano, with Gerald Moore at the piano. One is devoted to French songs (nine of them by Debussy) (Angel 35217)***, the other to Spanish songs (including Falla's Seven Spanish Folksongs) (Angel 35208)***.

An excellent recording of Lalo's "Namouna" Ballet Suites No. 1 and 2, both technically and interpretatively, has been issued (London LL 1268)***. Jean Martinon conducts the London Philharmonic. The lush music is not always interesting enough to demand one's entire attention, but the textures in Lalo's excellent orchestration are very clear, including the liberally used percussion instruments.

Key to Mechanical Ratings

- ★★★★ The very best; wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.
- ★★★ Free from all obvious faults, differing only slightly from above.

- ★★ Average.
- ★ Markedly impaired. Includes dubbings from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

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Feb. 14, 1955



Walter Gieseeking returns for his third consecutive North American tour, appearing from March 20 to May 25, 1956.

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